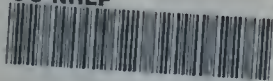


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INSIDE THE HOUSE BEAUTIFUL

A COLLECTION OF INTERIOR
VIEWS SHOWING FURNISHINGS
AND THEIR ARRANGEMENT

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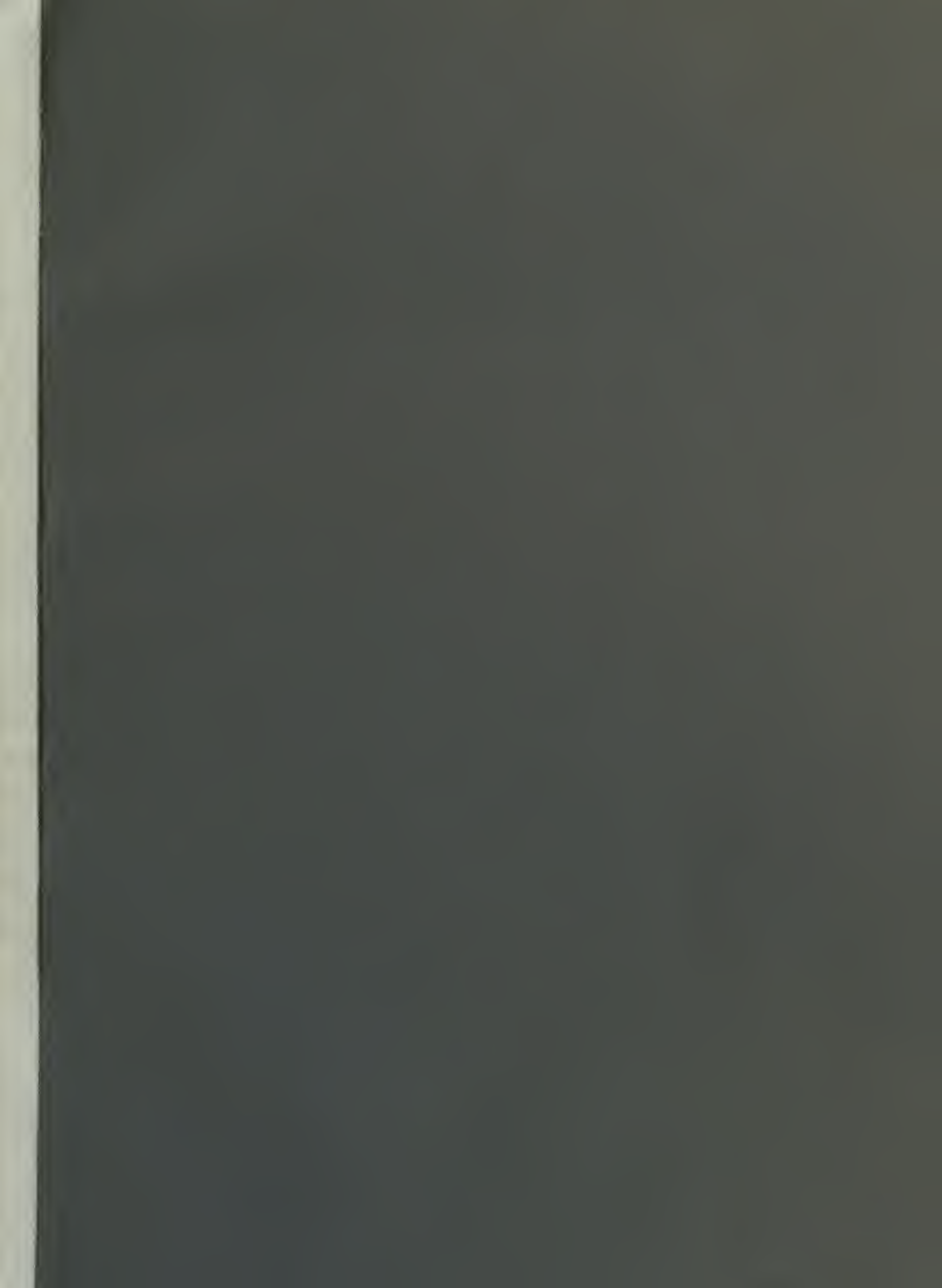


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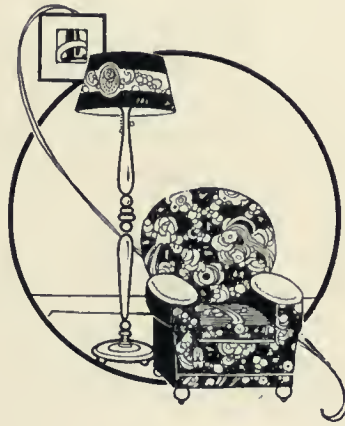


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INSIDE THE HOUSE BEAUTIFUL

A Collection of Interior Views
Showing Furnishings and Their Arrangement

BY HENRIETTA C. PEABODY



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As architecture, this hallway is obviously successful, and as a study in decorative treatment it offers even more of interest. The plaster of walls and vaulted ceiling provides a background for the brickwork of the stairs, the wrought iron railing and leaded windows, and for the handsome tapestry above. Vines and blossoms at the sides of the stairway tend to soften any harshness of line or coldness of materials which might otherwise be felt.

Foreword

ENTERING A HOUSE is much the same as meeting a person. If the house is a stranger to us, our introduction will determine our first impressions. Just as it is always a pleasant experience to meet a person whose manner is at once cordial, unassuming, and sincere, so is it equally delightful to enter a house where hospitality, simplicity, and good taste greet us on the threshold.

To manifest these qualities successfully in our homes is a matter which concerns most of us deeply, and which we are apt to regard as beyond our powers unless we have had special training or are naturally gifted with what is commonly known as "artistic ability." But an able writer has very aptly said: "Interior decoration is not a mystery; it is the use of enlightened common sense"; and there is much truth in this statement. The majority of people can readily distinguish between good and bad color schemes, furnishings, and arrangements, when the actual objects are before them, and need principally to cultivate their powers of observation so that they may visualize their own furnishings in the spaces they are to occupy.

No attempt is made, therefore, in the pages of this book to set forth the principles of interior decoration. The writer believes that, for the practical uses of such principles by the owners of modest homes, as much can be learned from good example as from a study of theory. If a few of the illustrations imply furnishings beyond the realm of the moderate-priced home, it is because there is some application of detail or arrangement which can be made to serve the purposes of owners of less pretentious dwellings.

The physical limitations of the book require that each room be considered separately; but it should be remembered that the house itself is the unit, not the room, and that a certain unity of background in walls and ceilings must be maintained throughout, if the ideas suggested by these pictures and the accompanying text are to be successfully adopted.

Acknowledgement is due to *The House Beautiful* magazine, which has furnished a large number of the illustrations to follow, and the author is likewise indebted to Messrs. J. B. Lippincott Company for permission to use several pictures which have appeared in their publications.

The Hospitable Hall

THE hall is considerably more than a passage to the rooms of the house — it is the handclasp of our greeting to the approaching guest. By its character we may express a warm welcome or a cold indifference, and our guest, consciously or unconsciously, will be sensible of the degree of our hospitality. More than this, we can, if we will, by the use of color and proportion, make him experience a sense of harmony and restfulness, and if he is a stranger, establish in his mind the sort of people who live in the house.

In the early feudal dwellings of northern Europe the hall was the main room and was used not only for living, eating, and sleeping, but for entertainment as well. Later on, in the Renaissance period, advanced standards of living and culture brought the addition of second-story rooms, and the means of access to these rooms was very naturally the hall. Coming down to our own country, we find that the halls of our New England farmhouses of a century ago were used principally as a means of communication between rooms and floors; for, owing to the severe climate and the difficulties of the heating problem, they were kept shut off from the rest of the house for a large part of the year. Chilling in aspect as well as in temperature, these halls did not invite leisurely contemplation, and it was an unwelcome guest indeed who was not promptly ushered into the family living-room.

But the halls in our modern well-heated homes have no such excuse for isolation, and by custom they have again become part of the living section of the house, in many cases, if size permits, being used as reception rooms. Almost every hall is spacious enough to accommodate a chair or two and frequently a bench or davenport. Console tables are much in vogue and have the advantage of taking very little space; but a larger table is not an inappropriate furnishing if it does not crowd the hall. In no case should furniture be so placed as to block or interfere with entrances, exits or direct lines of passage between them, and special care should be taken not to place any object so near the bottom of the stairs that anyone passing up or down could be inconvenienced. A mirror or wall clock may be made to serve a decorative as well as a practical purpose, especially in combination with a console table or davenport. Pictures may be used if there is sufficient space; but frequently an unbroken wall is an asset in the small or medium-sized hall, since it tends to give the effect of spaciousness.

There is frequently a question as to whether the hall should have a distinct color scheme of its own or should carry out the scheme of the principal room adjoining. The answer must depend to a large extent upon the plan of the house and its architectural features. If the house is a small one, for example, and a living room opens directly off the hall through an arch or double doorway, an effect of space may often be gained by extending the color scheme of the living room to the hall. This may be accomplished by using the same wall treatment and hangings throughout, or by combining the same colors through the use of different mediums. Should the woodwork of the hall



A PLEASING vista adds much to the attractiveness of a hallway, as is shown here by a view, from the front door, of a stairway and window at the rear of the house.

vary greatly, however, from that of the living-room, an attempt to extend the color scheme might well appear forced and defeat its object by drawing attention to the difference in architectural finish. Where two rooms of equal importance open off the hallway, their respective color notes may often be successfully combined therein; but under some conditions this would be unwise, and the hall must either be developed as a separate unit or must become a neutral link between the two adjoining color schemes.

Rugs will invariably solve the problem of floor covering for the hall itself. But what about the stairs? Should a carpet be used, or is it better to leave them uncovered? This has become largely a matter of preference, for the custom of the day decrees that either method is correct. Of course, the woodwork must be more carefully finished if no covering is used, and a mahogany or dark oak stain for the treads is almost essential. Carpet probably requires a little more care and initial expense, but there is a warmth of feeling in a textile which woodwork does not possess, and for those who have a love of color, a strip of stair carpet gives opportunity for its expression.

Halls are principally of two types, requiring totally different forms of treatment. The long narrow hall which serves merely as a passageway between rooms is apt to be dark and awkward in its proportions. The lack of light can be overcome to some extent by woodwork and wall-finish, but considerable thought must be given to the arrangement of furnishings if the impression of excessive length is to be dispelled. Horizontal lines, as expressed in rugs, and pieces of furniture placed against the parallel walls, will bring about the desired effect, especially if the pieces are interesting in themselves and so balanced as to attract attention to their composition as a group. The square hall is much less of a problem, since there need be no attempt to alter proportions by decorative means, and the furnishings can be quite frankly placed to their best advantage. In many of the old Colonial houses and their modern adaptations, the detail and finish of the woodwork are so beautiful that there is little need for furnishings of any description. A scenic or other highly decorative wall-paper is another means of providing the chief element of interest in the hall.

It is extremely important to choose just enough pieces for the hall without crowding, and to abolish any unessential furniture or ornaments. In fact, the knowledge of what to leave out is quite as necessary as the knowledge of what to use in furnishing any room of the house, but failure to eliminate non-essentials is more noticeable in the hall than elsewhere because of the limitations of space. If then we have chosen such furnishings and colors as provide for the comfort and enjoyment of a waiting guest; if we have secured a restful and satisfying balance by the right use of just enough but not too many pieces of furniture; and if withal we have achieved a complete harmony between the architecture of the hall and its furnishings, we may rest assured that friends and family alike will find pleasure and contentment in crossing the threshold.



THE furnishings of the hall shown on the left are well suited to the space they occupy, and are at the same time good in themselves. Plain wall-paper is an asset, since it sets off the mirror to advantage. Judgment has been used in the selection of pieces which go well together and by their harmony and appropriateness give a feeling of hospitality to the hall.



THE mirror and console table in the centre illustration are less conventional in design than those above, but they lose nothing of dignity thereby and are in excellent proportion. The table is placed rather closer to the foot of the stairs than is convenient for passing, but the limitations of space may sometimes make this unavoidable.



THE decorative wall-paper is the principal source of interest in this Colonial hall, and the furnishings are kept subordinate to it. Notice how effective are the dark strip of stair carpet and the mahogany hand-rail, in contrast to the light walls and woodwork. The table and chair also give a bit of character by reason of their dark value, without in any way detracting from the interest of the wall-paper.



THE two halls shown on this page illustrate the use of construction materials rather than furnishings for securing a desired decorative effect; but while it may seem at first thought that this kind of decoration lies wholly within the province of the architect, it is well to reflect that the owner may easily spoil the architect's completed work by failure to make a wise choice of accessories. The examples here are notable for the judgment and good taste displayed by the owners in their selections. A wall fountain and two wrought iron plant-stands constitute the decorative features of a hall which would be a trifle too severe were it not for the warmth of coloring in the floor-tiles and the Oriental rug. There is abundant interest in the paneling, and the fountain design with its fluted top and dark marble basin, the latter, with the plant-stands, providing the proper relief for the white walls. A hanging lantern, also of wrought iron, plays an important part in the scheme and is well chosen. The effect of this hall is good, and in its studied simplicity it is typical of modern decorative methods.

BRICK and plaster are unquestionably good in combination, but it is rarely that their contrasting qualities are so skillfully utilized as in this hall of the patio type. The house, which is a remodeled city home, was originally a stable, and the old brick walls have been sand-blasted to obtain a delightful salmon tone. The stairs are of a grayish pink cement which blends beautifully with the brick walls and floor. The lighting comes chiefly from above, where a glass roof, lined with cream-colored gauze, sifts the sunlight and casts a mellow glow over the rich reds and greens of the hall below. At night a row of small lights around this ceiling provides a similar quality of illumination. A small fountain is the central feature of the patio, and above it hangs a wrought-iron lantern of intricate design. Trailing vines, ferns, and tropical plants are abundant, and a group of wicker seats with a tea table suggest the leisurely enjoyment of this bit of Italy transported to the heart of a New England city.





A SPACIOUS hall, which might easily have been overcrowded with furnishings to the detriment of its architectural beauty. Such furnishings as have been used, however, serve to enhance rather than destroy the simplicity of paneled walls and the delicacy of structural detail.



HERE again, it would have been easy, by an over-abundance of furnishings, to convert this pleasant hallway into living space; but its character as a passage between rooms has been admirably kept, and it remains, as it should, a connecting motive, while possessing all the attributes of comfort and hospitality.



An interesting thing about this hall is that it has been converted from an old back stairway. Aside from the grace and beauty of line in the present stairs and curved balustrade, a striking feature is the color scheme of dark red carpet, mahogany Queen Anne serving table, and the pair of urn-shaped chestnut bowls with red glass linings, all of which are richly outlined against the cream-colored walls and woodwork.

REDUCED to the lowest possible terms of simplicity are the furnishings of the hall below, which depends chiefly, for its decoration, upon the intricate and delicate carving of the stair spindles, and the well-proportioned paneling of the side-walls. The mahogany hand-rail, stair-treads, and small console table give the necessary contrast of dark values and plain surfaces.

THE hall of a city house is apt to present peculiar difficulties owing to its customary narrowness and disproportionate height. While this hall depends largely, for its effect, on architectural features, such as the pleasing arch and stairway treatment, a great deal of its success is due to the furnishings, which are precisely right in both proportion and design.





A SMALL square hall is usually a less difficult problem than the customary long and narrow one, as regards furnishings; for the console, or small table, is apt to prove the solution, and a grandfather's clock is seldom amiss, especially where, as above, it can be placed in relation to some other vertical feature, such as a doorway.



A VIEW of an adjacent breakfast porch, with its streaming sunlight, greets the traveler who enters this hall, and the length of the passageway is successfully broken up by the use of an ample couch placed midway and balanced by a table and chair on the opposite wall beyond the stairs.

ORIGINALLY the white and mahogany staircase was a dark oak, giving a gloomy air to the hall; but white paint and a Colonial-gray wall-paper have worked a miracle, and with the cosy table and chair, invite the visitor to linger and enjoy their cheerful hospitality. This is a good example of what may be accomplished with an old hall.





A TROWELED-FINISH plaster makes an excellent background for decorative effects, as its minute unevenness of surface, its neutral color and light-value afford contrast to hangings, pictures, and furniture.

Making the Living-room Livable

THE living-room may well be termed the social centre of the home, and within the room itself the fireplace, if there is one, and let us hope there is, justly claims the right to be recognized as the centre of interest, architecturally as well as socially. This interest should therefore be utilized in arranging the furnishings. There are a number of groupings which suggest themselves, and most of them are illustrated in this chapter, but a few general considerations may be appropriately mentioned here.

The shape and size of the room will determine whether or not it is wise to adopt a scheme of grouping which will block the view of the fireplace from the entering doorway or other vantage point. That is to say, an uninterrupted view of blazing logs may be too much of an asset to warrant its sacrifice by imposing some obstacle to that view. This would be the case, for instance, in a rectangular-shaped room where the fireplace was located on one of the shorter sides of the rectangle. In the same room, however, with the fireplace on the long side, a library table or davenport could quite well be placed in front of the fireplace, since a view of the fire would be easily caught from either end of the room or from doorways entering on the right or left in the opposite wall. A corner fireplace can least of all afford a blocked treatment, since convenience as well as appearance is thereby affected.

Another question to be decided is whether the fireplace group shall be the dominant one in the room, or whether interest is to be distributed by the use of minor groups. Much depends upon the dimensions of the room, which, if ample in size, can well contain two or more prominent groupings. These should be well composed, however, to avoid the appearance of segregation and to prevent an air of too great formality, such as is often noticeable in period rooms of French design. The arrangement of groups must, of course, be somewhat dependent upon the light-

ing facilities in the room, and for this reason it is good judgment to plan the furnishings of a new home before the house is wired. Failing this, however, a generous supply of base plugs should be installed, so that light centres may be available for furniture groups wherever desired.

Corners are frequently a problem — so much so, in fact, that manufacturers are now making corner furniture a substantial part of their product. Tables and cabinets are designed to occupy the minimum of space and to supply individuality where needed, while at the same time they harmonize with other groups and centres in the room. The custom of getting around a corner by cutting across it with a table, sofa, or upright piano has luckily fallen into disuse, for any arrangement which directly opposes the architectural lines of the room is apt to be restless and ungraceful. If a piece of furniture on a side wall is close enough to the corner to occupy it, no other furnishing is required there.

The quality of livableness is the measure of success in the furnishing of any room which is to be lived in, and to achieve this to the full, comfort must be one of the first considerations. An easy chair or sofa may lose its quality of comfort if it is not placed convenient to table, hearth, or bookshelf, as the case may be; but it is bad practice to block bookcases, cabinets, and doorways with chairs or other furniture.

Quite as much depends upon the arrangement of the furniture as upon its style or quality, and many a living-room has been praised for its homelike character when the actual furnishings were but a miscellaneous collection of quite ordinary pieces. If, therefore, we cannot afford to furnish our living-room as we should like, we can at least strive for that quality of charm which so often comes merely from making the most of what we possess.



GOOD SUGGESTIONS
FOR THE
ARRANGEMENT



OF FURNISHINGS
AROUND
THE FIREPLACE





FOUR WAYS OF FURNISHING

THE room has, for each arrangement, the same background of soft gray-green painted walls, ivory woodwork and Persian rug in tones of putty, blue-green and deep rose.

THE picture above illustrates a scheme planned around the Queen Anne settee and armchairs of walnut. The settee is filled with soft cushions covered in green and blue brocade, and a pie-crust-top stand is placed conveniently near. Flanking the opposite side of the fireplace is the deep overstuffed sofa, covered in wool tapestry which repeats the colors of the rug. One of the most beautiful pieces in the room is the Queen Anne chair beside the bookcase, with old petit-point covering of colorful flower design.



AN English chintz room is shown here, the flowered printed linen suggesting sunshine and gayety. Here the sofa is slip-covered, while the Queen Anne wall chairs have tailored covers finished with ball fringe. Window and door draperies are of this same chintz. Black and gold lacquer in Chippendale designs is used for the nest of oval tables and the tea-table against the far wall, while the chairs near the mahogany console are Chippendale antiques. This arrangement is somewhat less formal and therefore more livable than the one above, due probably to the presence of the flowered chintz, which suggests the country house.

THE SAME LIVING ROOM

THE decorative flower painting of the Georgian period over the fireplace lends the color notes and forms the centre of interest in each grouping.



THERE is a sturdiness in the construction of the earlier English furniture which gives a livable quality to a room. The comfortable wing chair is reproduced from a Queen Anne model, as is the love-seat at the opposite side of the fireplace, and these pieces are covered with wool tapestry which repeats the colorings of the rug. The Windsor chairs and gate-legged table are early Queen Anne pieces, while the straight-side chairs, the knee-hole desk, and bookcases are reproductions and adaptations of slightly earlier designs. The furniture is arranged in several groups with suitable lamps to give color-notes in a subdued scheme.



THE lighter types of English eighteenth-century furniture are used in this arrangement. The deep rose tones of the rug predominate in the covering of the sofa, and also in the shades of the lamps. The Sheraton sofa-table and the spinet-desk are of satinwood, decorated with painted flower designs, as is likewise the nest of tables; while the Sheraton chairs are of decorated satinwood, and cane. Upholstered chairs are lighter in construction and smaller in scale than those of the earlier Georgian cabinet-makers, and their type is therefore better adapted to small rooms.



A DOUBLE PAGE OF CORNER FURNISHINGS

THERE are certain corners like this one, where a round table with two chairs can be combined in an attractive group; but without the windows on either side of the corner, the result would be less pleasing. Their presence justifies the arrangement and avoids any stiffness or feeling of artificiality, which might exist if this corner were flanked by continuous walls.

By visualizing here the corner table and chairs shown above, it will at once be seen that a more irregular arrangement is required for an unbroken background. This result is obtained by the use of a day bed placed close up into the corner on one wall, with a small table and arm-chair along the other. Wall decorations of ivy in hanging baskets break up the monotony of the paneling and help to fill the corner.



A GRAND piano is often the solution of a corner problem, and here it has been disposed of to good advantage and with the best results in the matter of light for the player. Together



with a graceful sofa and a small gate-legged table, a pleasing and livable group is made, as the dark masses of the tapestry and window draperies serve to complete the corner furnishings.

THERE is hardly more than a suggestion of a corner below, yet some piece of furniture is needed to break the line of intersection between the book-shelves and the window-frame. Nothing could be better than the comfortable armchair in just the right relation to the books and the adjacent window.



QUITE formal and obviously studied is this lower corner group of French furniture; but how many of us would have placed the table so cleverly that the graceful lines of the lamp and shade were outlined against dark window draperies? The arrangement is unique and interesting.



AN invitation to sink into the armchair with a book from the neighboring shelf is suggested by the centre picture, which shows a group so pleasantly arranged that we are at first unaware of its purpose, which is to fill an awkward corner.



TWO
ENGLISH
LIVING
ROOMS



THESE two views, taken from opposite ends of the same living room show a modern house of Seventeenth Century traditions — a period which is not commonly adapted by architects as a basis of their work to-day. The spirit of the room — as of the whole house — has its source in hewn beams and rough stone flagging, and sheathed walls stained and waxed to an uneven brown. The few and simple furnishings reflect the sturdy character of this early English architecture; while draperies of blue arras cloth add richness to the mellow brown of walls and ceilings. The decorative purpose of the furnishings here is largely to supplement the architectural features of the house.



OF
WIDELY
VARYING
TYPES



In marked contrast to the earlier period of English architecture is this Gothic house, in which so large a proportion of interest centres in bright-hued fabrics and prominent groupings of furniture. The pale stucco walls serve as background for striking color-effects, and the dark-beamed ceilings are balanced by masses of heavy draperies and sombre floors. There is still that feeling of richness and solidity which characterizes English interiors; but it is interesting to compare this room with the one on the opposite page and note by what different methods these qualities are obtained



For the formal high-studded room, window draperies of heavy brocade are rich and colorful. The valance is shaped and hung after an old pattern, and is edged with a short fringe to soften the lines and give an appropriate finish. A heading of the brocade is used at the top. All the woodwork around the windows is concealed by these draperies; but where it is desired to show this, the curtains may with equally good effect be hung inside the window-frames.

Curtains and Hangings

THERE is nothing that will so completely make or mar a room as the hangings. Of course, color is an all-important element in selecting materials, but that cannot be adequately discussed without color-plates or textiles as a basis for study. Color is by no means the only consideration, however, for its effect may be wholly lost if design and arrangement are not properly combined with it.

The kind of curtains to be chosen depends primarily on the architecture of the room and the character of the furnishings. A high-studded room with large windows calls, as a rule, for correspondingly formal draperies—heavy silks, brocades, or linens, hung in long folds, with a wide valance and not infrequently a band heading at the top. The full-page illustration opposite shows the type of hanging most appropriately used for such rooms, although the material need not always be so costly or the valance so elaborately fashioned.

In a room of smaller dimensions, especially as regards height, the same heavy materials may be used, but the valance, if any, need not be so wide. Moreover, the smaller room permits the use of materials lighter in both weight and character, such as chintz, poplin, sunfast, or even the washable fabrics if desired. The choice among all these should depend partly upon personal taste and largely upon the character of the furnishings, although there is considerable latitude these days as regards appropriate combinations of furniture and hangings.

The relation between the draperies of a room and the rest of the furnishings and decorations is perhaps the most important question of all. For example, when may a figured curtain-material be used in combination with a figured wall-paper? It is difficult to answer this by any general statement, but it is safe to say that, unless the wall-paper design is very inconspicuous, the best course is to use plain hangings of a color which will harmonize or contrast with the principal colors on the walls. This does not mean that the curtain material must be of one solid color,—a gold or silver thread may run through mulberry or blue, or various colors be interwoven to produce an iridescent effect,—but merely that there should be no design to rival that of the walls and thus give a confused and restless feeling to the room. On the other hand, an entire absence of design in both wall and curtain treatment is flat and monotonous to the eye, unless the colors and textures are so cleverly combined as to provide sufficient interest in themselves. The floor-covering must also be taken into account in the selection of hangings. A particularly striking rug will usually dominate the room in which it is placed, and a careful selection of curtain material, subordinate in interest to the rug, is required.

Uniformity in curtains for the sake of outward appearance may be desirable for the town house, but generally speaking this is not important. If circumstances make it desirable to have certain rooms or floors curtained alike, this may be interestingly done by developing in each of the rooms so treated a different color-note from the curtain material selected. This will give a variety in decorations while preserving the desired effect of uniformity on the exterior. Another way of solving this problem is to use curtains of white or cream net, or a neutral material such as casement cloth, throughout, in which case any color schemes may be developed in the various rooms. Many houses of English type are effectively treated in this manner.

Casement windows seem to present more difficulties than the ordinary double-sash type, although their possibilities for at-



tractive decoration are really far greater. From a purely construction point of view, casements should always open outward, since this is the only way in which they can be made absolutely weather-tight. Under these circumstances the curtain problem is easy to solve, as side drapes, with or without valance, can be hung in the usual manner. If, on the contrary, the casements open inward, draperies are a source of annoyance and should be hung as illustrated on a subsequent page of this chapter.

Doorways are perhaps more of a problem than windows, and certainly there is less choice in the matter of materials, for the sheer fabrics are neither attractive nor practical for this purpose except as they may be fastened on the glass sections of French doors. Whether or not the doorways of a room should be curtained like the windows is a question which must be decided on the merits of the individual case. To repeat at the doorway the ma-

terial used at three or four windows in the room is generally a mistake, unless the particular fabric is so subdued in coloring and design as to be inconspicuous in any quantity.

The real function of hangings in a room is to soften the abrupt lines of the wall openings, whether doors or windows, thus serving as a frame for a view out of doors or into another room. Their decorative value may be made to count for much, provided the materials are well chosen and tastefully hung; but if either color or design, no matter how beautiful in itself, is so conspicuous as to draw the eye continually from other objects in the room, then the frame has run away with the picture and the room will produce a restless and unpleasant effect upon the occupants. It is well to remember also that the primary purpose of windows is the admission of light and air, and if heavy, non-translucent materials are used for curtains, there will be less of both in the room. It is always wise to experiment with a good-sized piece of curtain material under actual conditions before making a selection. The transmission of light through colors will greatly affect the appearance of the room and the material, and a design which has charm and character under direct light may fade into a monotonous neutrality if seen with the light behind it. The question whether or not to use shades in combination with curtains is one which frequently presents itself for solution. Most people prefer shades of some kind for regulating the admission of light, if for no other purpose. Their advantage in a bright sunny room is obvious, but there are circumstances under which they may quite as well be omitted, as, for example, where a room is shaded and somewhat darkened by an adjoining porch, or where double sets of curtains are sufficient to temper the light at the windows. Quite aside from their practical value, however, shades have lately been in favor because of their decorative possibilities. Painted designs in colors can be effectively added to a plain linen shade by anyone who has talent in that direction; and heavy lace, fringe, and crochet are often introduced into the border with good effect. Glazed chintz is used for windows of a sun-porch or summer living-room, and frequently constitutes the only decoration in such cases, although side drapes and valance of a plain material can be hung in combination with them.

There are many interesting ways of using the great variety of fabrics found nowadays in the shops, and one of the fascinating things about curtains is that with the simplest and least expensive materials and often with only a small expenditure of time and labor, the most charming results may be accomplished.

Curtauining the Over-sized Window



FOR the dining-room windows, a Dutch effect in sheer curtains affords light and a pleasant outlook, while dark, full-length draperies give the necessary height and character to the room.

A GROUP of casement windows in the bedroom (centre below) may have white net shirred on rods at both top and bottom of the windows, with a narrow heading to give a finish, and figured chintz for a pleated valance and side draperies.

A COMBINATION of window-shades and heavy velour draperies is sometimes used for casements, the shades having a fringe finish. The draperies, plant-jar and dark panel strips of the window-seat contrast agreeably with light walls and woodwork.



BOTH glass curtains of a sheer material and overdrapes of silk, chintz, or linen are usually needed for a large window like that above, and a valance is almost imperative for good effect.

SMALL horizontal windows (centre) are usually better without a valance, as this tends to accentuate their width, but a drapery material may be hung at each end of a group of these windows, and also at their intersections, if desired.

THE plain shaped valance is quaintly formal and suggests the newer forms of decoration. Its stiffness is relieved by soft folds of white muslin used at each of the windows in this group.





GLASS doors opening from bedroom to sleeping porch need not be draped unless, as here, a touch of bright cretonne is desired for decorative effect. These curtains are hung on rods at the top of the doors themselves instead of on the casing over the doors.

DRAPERIES FOR THE DOORS



A VERY unusual treatment of glass doors is shown above, the prominence of the drapery and wall-paper design serving to emphasize the deep shaped valance and full drapes. Three-quarter length glass curtains are shirred on the doors, leaving small uncovered sections of the glass above.



AUSTRIAN shades of soft silk may serve the purpose of both glass curtains and over-drapes on French

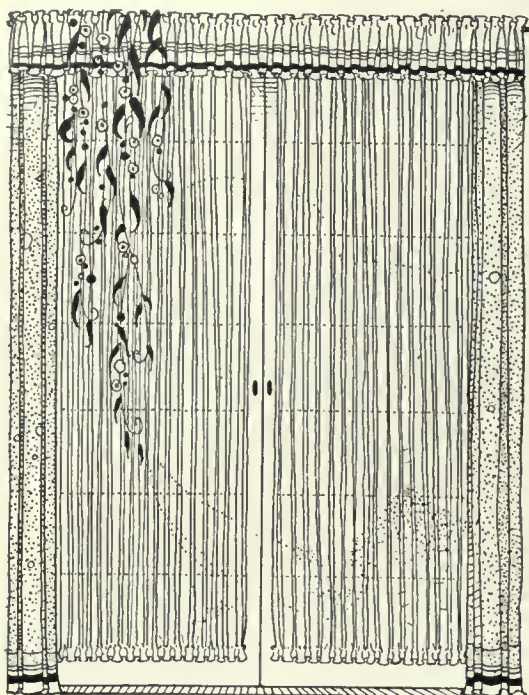
doors in a formal type of room. The door in the oval illustration is effectively draped in this manner.

A PAIR of double doors may sometimes be treated like windows, especially when their glass sections are of similar proportions. In some cases this might be monotonous, but in the dining-room

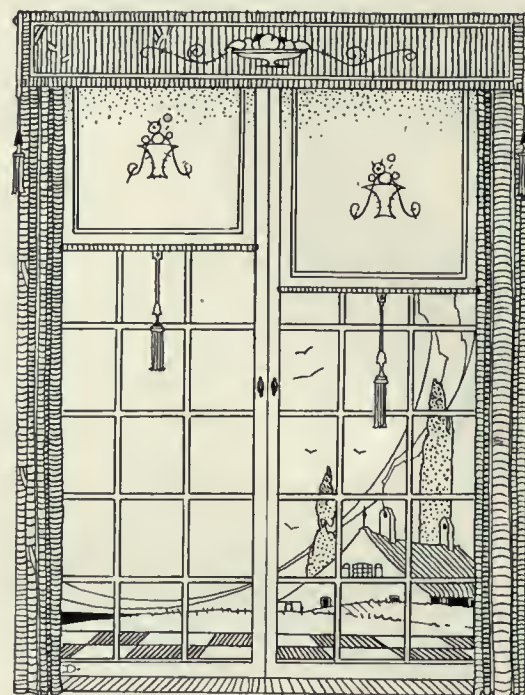
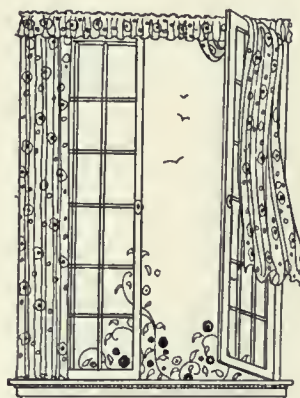


shown here the effect is good and gives a touch of individuality. The window treatment varies from that of the doors only in the addition of tie-backs made of bands of the drapery material.

Curtaining the Casement Window

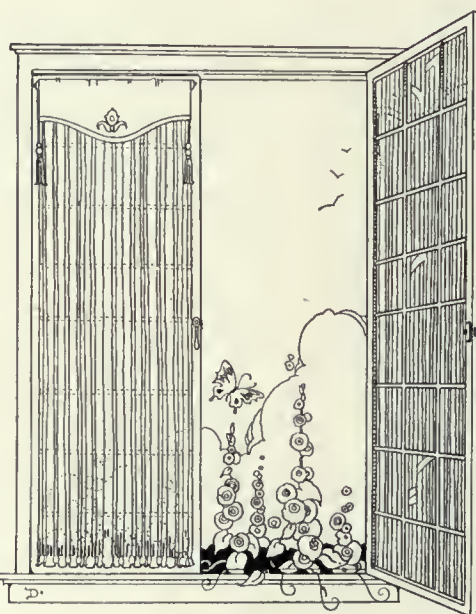


WHEN casement windows open in and draperies are used, this is what generally happens. The remedy is to be found in the arrangement shown in the lower right-hand corner of this page.



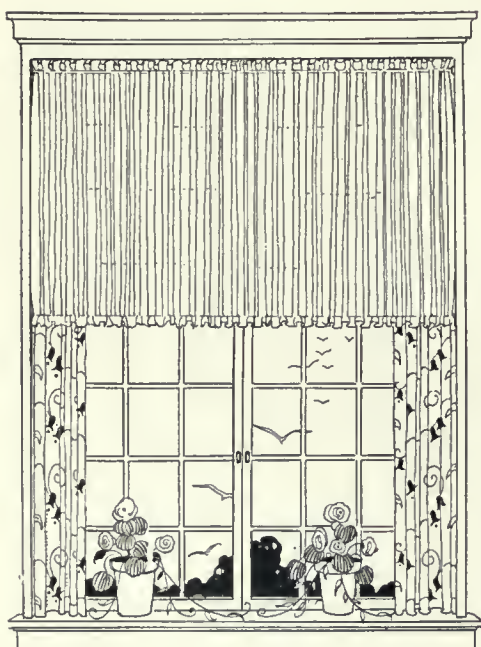
AN unobtrusive line of color on a neutral background may be used for draperies when color emphasis centres elsewhere in the room. Glass curtains of shirred net may accompany the draperies.

A DUTCH-window effect is possible, even with a casement. The curtain of shirred net or scrim is shirred on two rods and reaches halfway to the sill. Below this on either side fall narrow draperies of chintz or figured silk.



THE painted shade has found favor with those who like to add a modern touch to their French doors and windows. The straight valance is in keeping with this treatment, and the tassels at each end match those on the shades.

THE annoying behavior of draperies when casements are opened inward may be avoided by shirring curtains at top and bottom of a light wooden frame hung inside the casements. This neat and convenient arrangement has the advantage of admitting more light than the usual method.

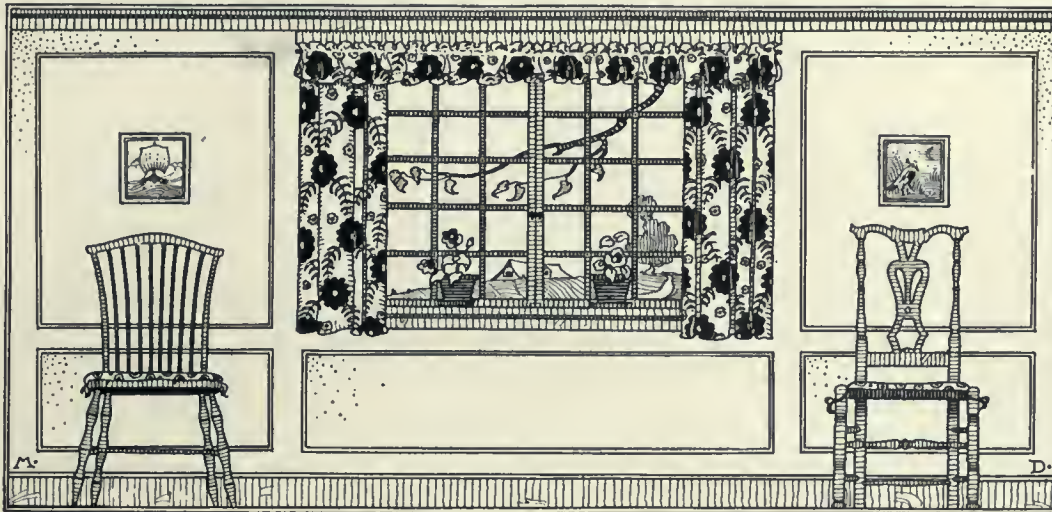


PAINTED shades arranged to draw over shirred curtains are a novel and interesting combination. The net or silk of the curtains softens the sterner qualities of the linen shades, while serving a practical end in modifying the light.



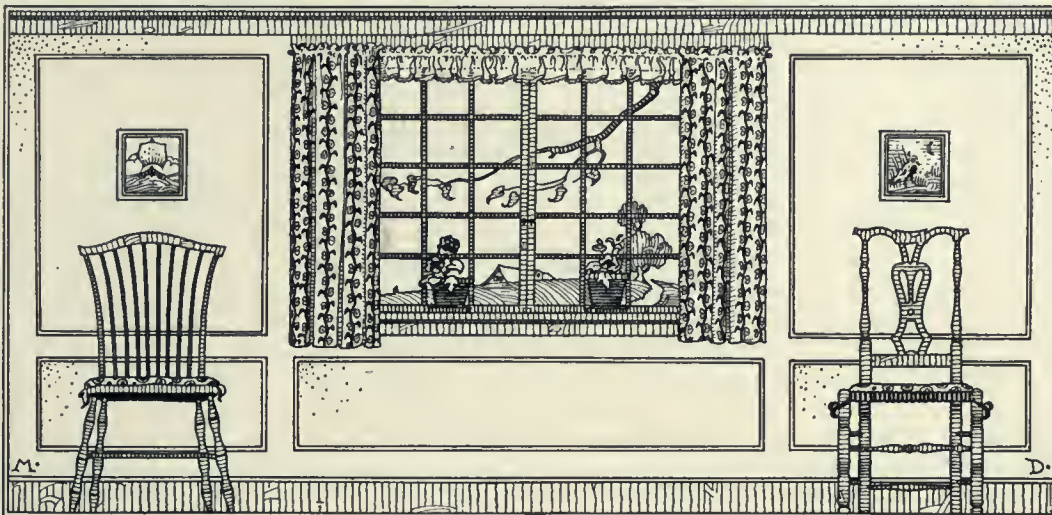
Problems Which are Sometimes Troublesome

It is always an open question whether or not a valance is desirable; but even more important is the choice of a suitable material. It is a grave mistake to assume that any pattern which in itself is pleasing to the eye will be

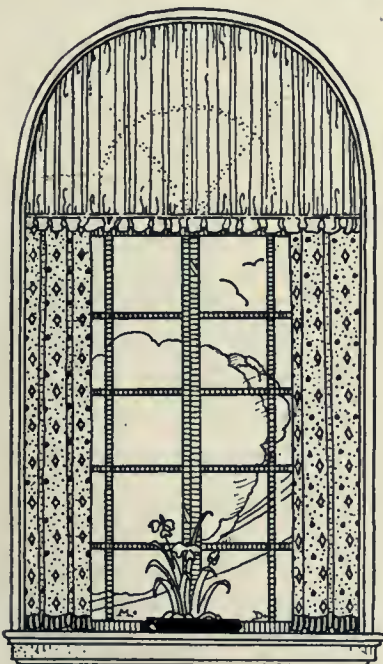


equally satisfying when hung at the window. This bold figured design is attractive, but is far too strong for the use to which it has been put. It is a case of the frame running away with the picture.

FAR more restful is this dainty pattern, with a stripe which gives a suggestion of height to the room. This feeling is further emphasized by the use of a plain white valance instead of the figured material. Try looking first at the pic-

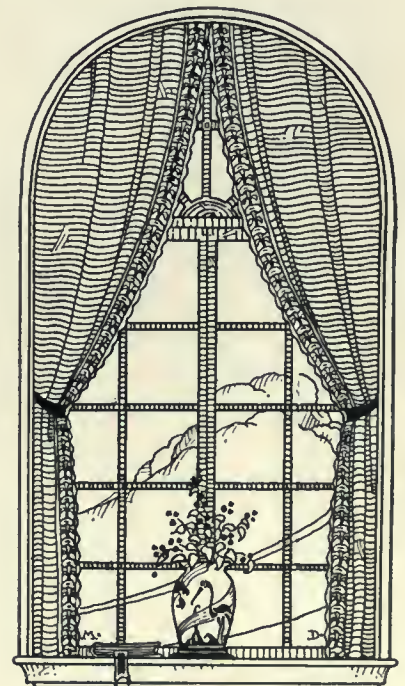
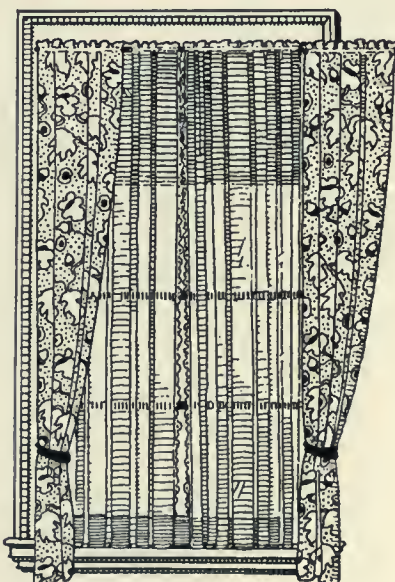


ture above and then at this one. Your eye will feel the difference even if you do not feel it in more subtle ways. The upper picture explains why it is that so many seemingly well-decorated rooms make one feel restless and a bit uncomfortable.



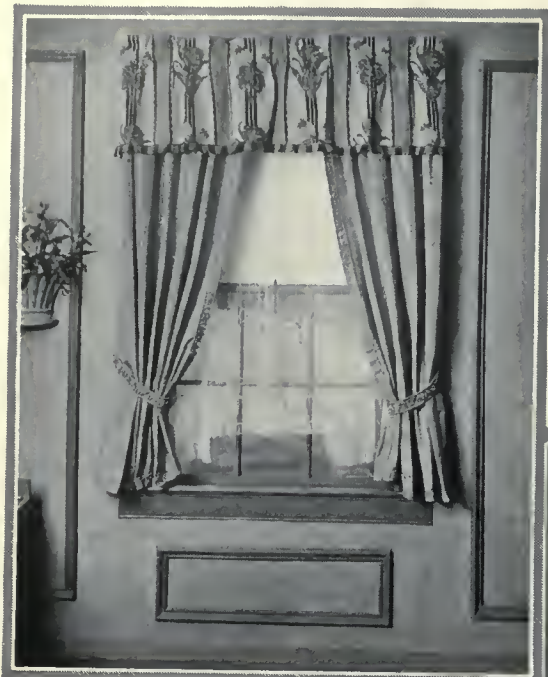
ARCHED windows are nearly always difficult to curtain attractively. In this case a sheer white net or scrim curtain is fastened at the top on the under edge of the arched casing. The bottom of the curtain is shirred on a rod running across at the top of the sash, and a second rod, placed directly back of this one, holds the side draperies and is hidden by the narrow heading which finishes the scrim curtain above.

THE problem of a double curtain-rod is solved here by having two short rods made for the over-draperies and hinging them on to the casing. The drawing above shows how these rods swing back from the window when it is desirable to keep dampness from penetrating the draperies or strong sunlight from fading them.



FULL-length curtains may also be used for the arch window in this manner. Plain goods edged with a gimp or narrow fringe are usually more attractive than a figure for this purpose, especially if the tie-backs are to be used; but a fairly heavy material is advisable, since it hangs better and requires less fullness at the top.

SOMETHING UNCONVENTIONAL IN CURTAINS



JADE-GREEN taffeta curtains are attractively combined with an over-ruffle of linen in beige and green stripes, with black picot design, and finished with alternating beige and black-silk fringe. The taffeta drapes are edged with an inch-and-a-quarter-wide band of the same material gathered on a cord, and tie-backs are similarly made. A novel feature is the white curtain of tulle finished with a deep ruffle ten inches on the sides and five inches in the centre.



CURTAINS of mulberry and blue linen are edged with a fold of blue and finished across the top with a heading of the curtain material gathered on a cord on both edges. White muslin serves as an under-curtain, which, although not as sheer as the customary net or scrim, reflects considerable light in the room. With a scheme of painted furniture and rag rugs in harmonizing tones, these draperies are both dignified and charming.



FOR the kitchen or bathroom, curtains of unbleached cotton cloth, edged with an inch-wide ruffle of the same material are practical and inexpensive. At the window shown above, the upper sash-curtains are gathered very full and held back by curved pieces of wood screwed to the window casing and painted a few shades deeper than the curtains.

RATHER quaint and decidedly out of the ordinary are these fluted bands of muslin, about eight inches wide, hung on either side of the window in place of draperies. A shaped linen ruffle, in this case of the same material as the bedspread, and edged with black ball fringe, is hung at the top of the window, with a valance board above.

FOR a certain type of room the painted shade is a delightful innovation. This long French window at the right makes an admirable setting for such a form of decoration, since the plain dark casing forms an agreeable contrast to the light background of the shade with its brilliantly colored flower design and border. A fringe with tassel serves as a finish and relieves the severity of straight lines.



APPROPRIATE
DRAPERIES
FOR THE
BEDROOM



A BROAD, high window such as the one shown in the above illustration can stand a deep valance of prominent design, contrasting with the plain drapery material. For this rather formal bedroom in a city apartment three sets of curtains are used at the windows: sheer white glass curtains reaching to the sill, colored hangings a few inches longer, and heavy overdraperies reaching to the floor. The valance is of figured cretonne bordered with fringe.

For the Colonial bedroom nothing is daintier than simple white muslin with a cotton ball fringe, as shown in the left-hand illustration. Curtains like these are very practical and never become tiresome. They have the added advantage of harmonizing with any color scheme.



ANOTHER apartment bedroom of individual charm has draperies of gay chintz, with deep valance of the same material. These curtains hang only to the sill, and are supplemented by sheer glass curtains of the same length. The design of the chintz, in a broken stripe, is particularly striking and constitutes the principal decorative feature of the room.





A GROUP of books in colorful bindings may play an important part in the decorative scheme of a room. Placed in a recess over the mantel, these volumes serve the same purpose as a vase or wall hanging.

Books and Their Placing

As for the inherent qualities of books,— their vast wealth of knowledge and entertainment and their friendly significance to those who live among them,— it is not our privilege here to discuss this fascinating subject, or even to give more than passing mention to the arrangement and furnishing of the library, for very few houses built to-day can boast of a room devoted exclusively to books. On the other hand, it rarely happens that a home does not contain at least a few cherished volumes, which must be kept and cared for in such manner as will give the most enjoyment to those who use them.

The living-room is the natural environment for the average family library, and here the books may be housed in a number of convenient and interesting ways. The built-in bookcase is in reality a part of the architecture of the house and can hardly be considered as furniture, yet, when filled with books, it certainly becomes a decorative feature of the room and can therefore quite properly be discussed in company with the other furnishings. If no provision can be made for a built-in bookcase of some sort, then we must resort to one of two other alternatives — either a suitable arrangement of shelves must be made and fitted to some particular section of the living-room wall-space, or else the shops must be searched for a case which is frankly a piece of furniture and which makes no pretense of belonging to its background. It is not impossible to find a bookcase of this sort which will give complete satisfaction, but it is unusual, and expensive. The space reserved for such a piece of furniture may often be used to better advantage by having a carpenter build shelves of exactly the right dimensions, and finish them with stain or paint to match the woodwork of the room.

The question whether or not a bookcase should have doors is entirely a matter of preference. Of course that practical problem of dust is ever before us if we decree that there shall be no doors to our bookcase; but dismissing this objection, there is no doubt whatever that doors detract somewhat from the deco-

rative value of the books, besides being an inconvenience, and often a positive source of annoyance, in themselves. If therefore doors are added to the shelves, they should be of the swinging rather than the sliding type, and equipped with good hardware. Sliding doors invariably give trouble, because the frame expands and contracts with temperature changes, and moreover such doors give access to only a limited section of the books at one time.

In the arrangement of books so as to get the best possible effect in the room, the matter of size is not so important as is the color combination of bindings. For books which are constantly in use, however, a classification by subject is usually of far greater value than a satisfying color scheme, and nothing so contributes to the livable quality of a room as a collection of books which give evidence of being on intimate terms with members of the household.

As to the strictly decorative value of books, this is obvious when one considers the range and elegance of the binder's art. There has been in past years a tendency to purchase books in sets with similar bindings, but except for the works of standard authors, which will always find a market in such form, the demand upon the modern bookshops for this wholesale literature is very slight. The purchase of a single book, whether for one's self or for a friend, has become an intimate art, and in its selection as much individuality may be expressed as in the choice of a painting. The appearance of a book naturally plays an important part in its appeal to the buyer, especially to those who appreciate color, texture, and workmanship. Books should not, of course, be purchased solely on the merits of their bindings; but a half-dozen handsomely bound works, correctly placed on a table between book-ends, may be more effective than a costly vase; and a collection of well-chosen volumes, tastefully arranged on shelves or in a case against a wall-space, invariably adds both color and composition to any room.



A cosy window-seat is always a pleasing adjunct to a bookshelf, especially when both these features have been so well thought out in their relation to each other and to the room as a whole. The shelves, which are built-in, have convenient drawers and cupboards below.



It is a natural instinct with architects to secure a satisfying balance by placing bookshelves on both sides of a fireplace — a tendency which often works out most happily for the owner from a livable point of view. The occupants of this house evidently appreciate the convenience of the books and use them frequently.



UNUSUALLY symmetrical is this treatment of arched bookshelves on either side of a fireplace. The dark value of the books and the fireplace is strongly contrasted with the light value of the woodwork, and both dark and light masses are made interesting in themselves by the fine scale of detail. Pleasing color-effects are brought out by the red brick of the fireplace and the book bindings.



Most bookshelves built on the floor are from three and a half to five feet high; but where there is room for a case along the entire wall, it is pleasant to decrease the height to about three feet, in order to give more wall space above and avoid a crowded feeling in the room. This example at the left is especially pleasing — partly, perhaps, because all the furnishings are so tastefully chosen and arranged.

If glass doors are to be used on the bookshelves, their design should be considered in relation to the architectural detail of the room. Very few doors are as well thought out as the ones shown at the right, which echo the lines of the adjacent paneling and provide an element of interest in the decorative scheme.



When there is no opportunity for built-in bookshelves, cases like these may be made and finished to match the woodwork of the room. It is usually wise to use a simple moulding around the top, and for practical reasons to make the shelves adjustable, so that books of different heights may be accommodated. The appearance is better if doors are omitted.

IF not built-in, bookcases should be quite frankly a part of the furnishings, and as such should harmonize in design, materials, and proportion with the other furniture of the room. Hardly a better example of this could be found than in the illustration here, which shows twin bookcases of the William and Mary period, correctly placed in appropriate surroundings. The cases as well as the books within them add greatly to the charm and distinction of the room from a decorative standpoint.



THE bookcases on either side of the fireplace in the left-hand illustration fill the entire end of this room and have evidently been installed since the house was built. They are, however, a part of the interior finish and are so treated. The arrangement is well balanced and livable.

A CORNER bookcase such as the one shown at the right does not present so good an appearance, since it interrupts to some extent the symmetry of the room; but when the finish is plain and unobtrusive, as here, and the need for books in the room is urgent, the end amply justifies the means.





In an old Southern home a quaint group of highly colored mezzotints is tastefully hung over the fireplace, with a pewter plaque as the central feature over the clock. It is an odd arrangement, but peculiarly satisfying by reason of its perfect symmetry, and illustrates the accomplishment of a difficult thing — the successful grouping of small pictures. Equally unique is the color scheme of violet wall paper, which makes an excellent background for the prints.



Pictures and Wall Hangings

THE choice of pictures in a house reflects, more accurately than any other form of furnishing, the personal taste of the owner. Most pieces of furniture are selected for practical as well as aesthetic purposes, but the picture, tapestry, or other wall hanging serves no useful end, and must be chosen either on its own merits or for its contribution of color and interest to the general decorative scheme.

A common fault in our houses is an overabundance of pictures. We lack the Oriental's true sense of the restfulness of space, and must needs hang on every square yard of wall some decoration which, worthy enough in itself, perhaps, loses effectiveness in company with so many others. The saying that "if some is good, more is better" was never more false than in the case of wall-decorations. Their value, both in individual interest and in decorative effect, usually increases in inverse ratio to their quantity. Yet no object of furnishing can be made more effective, in its proper use, than a beautiful picture or textile correctly hung. Not infrequently the entire color scheme of a room is built up around an exquisite painting; but to do this successfully requires skill and a thorough knowledge of color values.

It is quite possible to arrange a group of pictures or other hangings so that their number will not detract from their group interest. Needless to say there must be, in such a case, some degree of similarity or harmony among the pictures which constitute the group. The full-page illustration opposite is an excellent example of this. The four pictures over the mantel are obviously by the same artist; the subjects are consistent and the method of framing has evidently been carefully thought out with the grouping in mind. Here is an instance where each picture gains, rather than loses, by association with the others of the group; and so well is the balance of the whole preserved and augmented, not only by the arrangement of the pictures but by the further ornaments of the wall and mantel, that the effect is one of intense interest and satisfaction.

The frame is a very important part of a picture, which is used for decorative effect. Fortunately the massive and over-elaborate gilded frames of an older generation are passing from us, in company with the spacious rooms which alone provided a

proper setting for them. One of these heirlooms hung in a house of modern proportions is distinctly out of scale; but it is often possible to substitute a simpler frame of lighter appearance and so render the picture suitable for use. It is a mistaken idea that pictures with different kinds of frames should not be used in the same room. On the contrary, a certain variety in this respect is pleasing rather than otherwise, but the frames must be studied for their character and color value quite as much as the pictures themselves. No rules can be laid down in this matter, for much depends upon the composition of the room as a whole, the size and arrangement of the pictures, the character of their subjects and the mediums used to portray them. One would not, for example, hang a delicate Japanese print in company with a portrait in heavy oils, or group a bit of water color with a ponderous engraving. Oil paintings, by the way, if of any considerable size or strength of coloring, are apt to dominate a wall to such extent that it is unwise to attempt to combine other types of pictures with them.

Hanging pictures properly is a matter on which more precise instructions may be given. In most cases the correct height for a picture is the level of the eye or slightly above. Where there is paneling on the walls, it is usually wiser to omit pictures, but if they are to be used they should conform to the shape of the panels and should be hung within them — never over their intersections. The top of a picture should hang against the wall instead of away from it, and two cords or wires should reach in perpendicular lines to the fastener on the moulding. For heavy pictures this is a measure of safety as well as an improvement in appearance over the usual method of diagonal wiring. Small pictures look better fastened directly to the wall.

Something should be said for the rising popularity of textiles as wall decorations. Tapestries, Chinese embroideries, and peasant draperies of great beauty are for sale in most of the shops nowadays, and their cost is no greater than that of a good picture. In fact they can be picked up at some of the smaller shops for remarkably low prices and their quaint designs and rich colorings make them extremely attractive for any decorative purpose. The illustrations to follow show many uses of textiles both as background and as ornament.

WE may well study the art of the Japanese in composing objects in their rooms and upon their walls. This house is the home of an American woman in this country, but from a sojourn in the East she has gained much of value which has found expression in the character and arrangement of her



furnishings. Notice especially the unusual grouping of the three prints on the rear wall. The handsome embroidered fringed panel on the left is particularly well chosen for this room, which has such a distinctly Eastern flavor, although it does not pretend to be a literal copy of anything Japanese.



A rough plaster wall is the best background for wall hangings, especially fabrics: and in this house, which is an adaptation of the old Colonial style, an antique pewter plate has been combined with the wall hanging to make an effective decoration over the plain and dignified mantel.

BRICK walls serve admirably as a background for a tapestry hanging, especially when furnishings and accessories are beautiful in themselves and well combined. The tapestry at the right once belonged to an English marquis, and is flanked by ornamental iron sconces with candles. The tapestry, with its warm rich colorings, holds the centre of interest in this room. The chairs are Fifteenth-Century Italian, with dull green brocade coverings.



A JACOBINE wall hanging in petit-point contains all the lovely Gobelin colorings with yellow cross-stitch background, and serves the same decorative purpose as a tapestry. There might, however, be insufficient contrast between the hanging and its background of light wall, were it not for the Spanish painting hung near-by, which strengthens the dark values of the hanging. The American chest and low gate-legged table combine admirably with the wall decorations, and complete a group which not only has individual interest, but which deserves attention as a study in composition.



ANOTHER interesting use of tapestry is displayed in the apartment living-room on the right. A refectory table and altar candlesticks are used in combination with the hanging, the latter having an all-over design which is not interrupted by the objects for which it serves as a background. This group makes a very effective treatment for the end wall of the room.



For the low-studded room with wide hearth and overmantel, a long narrow picture is the best choice for the wall over the fireplace. The two portraits hung on either side, approximately square in their proportions, neutralize the effect of so many horizontal lines and prevent a feeling of too great length and lack of height in the room.

A CLEVERLY arranged group of pictures composes well with the furniture in the illustration to the right. The frames have evidently been chosen with this arrangement in mind, for they contribute largely to the resulting balance and symmetry.

A PLEASING variation from the customary pictures in the dining-room is the use of china as wall decoration. A single platter hung over the fireplace may be quite charming and colorful, or, if one is fortunate enough to possess several handsome old pieces, they may be arranged in a well-proportioned rack hung above the buffet or serving table.





THE absence of all other wall decoration, and the individual interest in these tapestry hangings, gives them prominence among the furnishings of this dignified room. A certain refinement of feeling seems inherent in good tapestries and is all the more marked in such well-chosen surroundings.

THE corner illustration at the right is an example of good balance secured by combining an architectural feature with purely decorative objects. The picture groups on either side of the cupboard, while pleasing in themselves, do not draw the eye from the principal object of interest in the corner.

It is much more difficult to hang small pictures than large ones, especially if they are varied in subjects, frames, values, and proportions. The final solution is usually a group arrangement, such as that shown below.



Porch and Sun-room



A TYPE of sun-room which can be used in connection with either the houses or the grounds. Although furnished like a room, it contains pieces which are commonly found on the terrace or open piazza.

THE prevalence of the porch in American homes has become almost a national characteristic of our houses and is due, no doubt, to our tendency to live in the open air as much of the time as climatic conditions will permit. But even those who do not relish the open-air features of a porch seem to be aware of the necessity for a room which gives a feeling of outdoors, though it may be protected from the actual rigours of temperature. Therefore the enclosed porch, or sun-parlor, as it is frequently called, becomes an important adjunct to living-room or dining-room, or both, and, owing to its informal character and consequent opportunities for variety of treatment, is frequently one of the pleasantest and most lived-in rooms of the house.

The furnishings of the porch depend, of course, largely upon the use made of it as well as its relative size and importance with relation to adjoining rooms. Wicker and painted furniture are the most generally used types for this purpose because of their lightness and comparatively low cost. If the porch is in any way exposed, durability of furnishings must also be considered, unless everything is to be moved indoors at night; for sudden temperature changes are almost as injurious to furniture as a wetting, and there is little except the old hickory or other forms of rustic furniture that will long survive such conditions.

The sun-room presents unrivaled opportunities for gay chintzes, cretonnes, and all colorful materials, but it is well to buy only the better grades to prevent fading. The sunfast textiles are about the most reliable in this respect, although very few shops will guarantee any material against fading if it is exposed to intense and more or less constant sunlight.

Whether or not color is to be emphasized in the sun-room depends largely upon its location and surroundings. Where a particularly fine view of the countryside or of a beautiful garden

is offered, attention should be focused upon this rather than upon the fittings of the room itself. In such a case, a subdued scheme of colorings and design would best serve to unify interest. The sun-room may be developed quite independently of any other rooms in the house, or it may combine and carry out the color scheme of a room from which it opens. The size and location of the openings will determine to some extent what method is best to pursue in this respect.

A plentiful use of growing things in the sun-room does more to create an outdoor feeling than any amount of decoration. Very often it is possible to have a plant window or shelf whereby a group of plants can take advantage of the sunshine and at the same time do their share in creating the atmosphere of an indoor garden. If space and means permit, a sun-parlor may contain a small pool or wall fountain; but if these rather expensive features are out of the question, a very charming effect can be obtained by training a little ivy over a bit of wooden lattice fastened on the walls. Lattice is apt to be overdone as a decorative feature of sun-rooms. It becomes monotonous, like a checkered wall-paper, and unless well covered with vines, should be used sparingly.

Painted furniture is quite appropriately used in combination with reed and wicker for any type of porch, and is, of course, more practical if meals are to be served in this room. Rugs of fibre in a wide variety of shapes, designs, and colorings are available for porch use, and add to the outdoor feeling, while giving a much more cosy appearance than a bare wood or tile floor. There is, in fact, such a quantity of attractive porch furnishings to be had nowadays that there seems little excuse for failing to make the porch a source of enjoyment for as long a season of the year as its protection from the weather will allow.

THE gray background of walls in the living-room is preserved throughout a porch which, with its wide French doors, seems like an extension of the larger room. There was ample opportunity here for a quantity of furniture,



but good judgment was used in selecting only such pieces as are required for comfort. Notice how the rugs and table-tops repeat the curves of the arched windows, thus relieving the monotony of long parallel lines.



BLACK and gold are the colors used for the furniture on this breakfast porch at the left, the floors, walls and hangings of which are in varying tones of sand color. The ivy climbing over a bit of lattice in the corner is an attractive feature, and a shelf over the radiator beneath the windows provides for other plants.

A WIDE piazza (right) runs the entire length of the house and is lighted by large arched windows, glassed in for the winter and screened in summer.



THIS porch seems fairly to grow in the midst of greenery, and is sufficiently sheltered to be used as a sleeping or breakfast porch, although only screens separate it from the outdoor world. It is probably the subdued light and the



sense of protection given by the vines that make this seem such a restful spot. The furnishings are extremely simple, but are very well chosen, as they do not detract attention from the beautiful setting.



A GRAPE arbor adjoining this remodeled farmhouse gave a rare opportunity for making an outdoor dining-room. Stone flagging made an excellent floor, and a coping of stone around the edge served to enclose the arbor and make it seem a part of the house rather than of the grounds. Simple painted furniture is in keeping with the character of the house, and is practical as well.



A PORCH which has the same floor-level as the rooms from which it opens always seems more a part of the house than one to which one must step up or down on entering. Yet none of the outdoor features of the true porch are lacking here, for the furniture and rugs are of the type customarily used for this purpose and there is a profusion of green things. The small-leaved vine growing on walls and ceiling is particularly luxuriant, owing to the fact that earth-spaces are arranged in the brick floor, allowing the roots of the vine to spread and find nourishment without restraint.



WALL and curtains are kept plain in this sun-porch above, but the black wicker furniture is upholstered in flowered cretonne, which, with the gay color notes of the many plants and growing flowers, is thrown into bold relief against the neutral background. The floor-tiles and rug are slightly darker in tone than the sand-colored walls.



A COBBLESTONE foundation is extended below to form the lower part of the porch wall and is left unfinished on the inside, but a substantial wooden plant shelf over the top of the stones counteracts the rustic effect and serves a practical purpose as well. There is abundance of light in this breakfast porch due to the transoms over the windows.



FLOWERED cretonne is a favorite curtain material for the sun-porch and is used (above) to drape windows and French doors alike. The red brick of the chimney also lends a color note, and when vines have been trained up the white wood trellises, the effect will be quite charming.





FURNISHINGS are often quite properly subordinated to some unusual feature of a room, which deserves prominence. The interest here centres about the flower-window extending across one entire end of the dining-room.

Dining Arrangements

THE dining-room will probably never go out of fashion so long as custom dictates that we make a sort of ceremony of our three meals a day. Yet we hear a good deal about the dining-roomless house — a species of dwelling which does not contain a room devoted exclusively to this periodical rite. From a labor-saving point of view there is certainly every advantage to be gained by the omission of a room which is used on an average only three hours out of a possible fifteen, but which requires as much care and expense of upkeep as any other room in the house. On the other hand, it may not suit the tastes of a fastidious household to have the alternative of eating in an alcove or of being exposed to the mechanics of serving a meal in the family living-room. Unless, therefore, the exigencies of the situation call for some other arrangement, the dining-room will continue to exist and must receive consideration as an important problem in the furnishing of the house.

As for the furniture itself, a table capable of extension is always a wise purchase, and most tables are made in this way to-day. Whether the table be round, oval, square or rectangular is a matter of taste, but, generally speaking, it should be of a shape and size proportionate to the room.

The particular design of the furniture must rest with the individual, always excepting the fact that the architectural style of the house and the character of other furnishings should be taken into account. The location of the dining-room with relation to the other rooms in the house, and the kind of wood finish used therein, will determine to a large extent the nature of the furnishings. If, for example, the dining-room opens off the living-room through an arch or double doorway, and is treated similarly as regards finish, this architectural unity calls for a corresponding relation between the furnishings of the two rooms. On the other hand, a dining-room opening off the hall, or even from an adjacent room, by means of single doors, may quite appropriately be furnished in totally different character,

always bearing in mind, of course, the general type of house, which may limit the number of appropriate possibilities.

If built-in china-closets are a feature, they will be found to have a distinct decorative value when filled with handsome china and glassware; but it is far better to use the pantry shelves for this purpose than to crowd objects into the china-closet until it resembles a museum cabinet. A sideboard, or dresser, as it is frequently called, makes a convenient place for table silver or linen, but the great danger here lies in overloading the top with a pretentious display of dining-room accessories. A small table is a convenience for serving, and one of the more modern and certainly most useful pieces of furniture, especially for the maidless house, is the tea wagon. This may be used in a dozen convenient ways which will readily suggest themselves to the efficient housekeeper, and may be bought in a variety of designs and finishes.

The dining room should be one of the most cheerful and inspiring rooms of the house. The daily life of the family starts here every morning, and for ensuring a good start there is nothing like a bright, sunny room in which to eat one's breakfast. Should the dining-room be located on the north side of the house, as much light as possible must be induced by artificial means. This does not signify artificial light, which always has a bad psychological effect in the early morning; but it is possible to choose a kind and color of wall-finish and hangings which reflect, rather than absorb, such light as comes in at the windows. The various shades of yellow and old gold, for example, will lend warmth and brightness to an otherwise lifeless room, while blue and gray are cold colors, quite unsuited to subdued light conditions.

The artificial lighting arrangements are accountable for much of the charm which we so often ascribe to the more material appointments of a dining-room; but this subject will be more fully considered in a later chapter.



PAINTED furniture enjoys great popularity at the present time; and in the summer home or cottage type of house, it is an appropriate choice, especially for the dining-room. There is danger of over-decoration on some of the modern painted sets offered in the shops; but one seldom goes astray in selecting the charming old Colonial designs in a single color, such as cream, gray, or robin's-egg blue.



A DINING-room bay in the living-room is a space- and step-saving arrangement worthy of consideration in these days of service problems. Three high windows over the Hepplewhite sideboard give plenty of light, and the table, a mahogany drop-leaf, is placed against the wall when not in use for meals.

Four Ways of Furnishing the Same Dining-room

ANY one of these schemes may be used to furnish a small dining-room which is typical of the Georgian period, provided of course that there is a similarity of background, which in the illustrations here is of paneled wood painted in an old parchment-colored glaze. A plain putty-colored rug is used on the floor, and the curtains are of cream casement cloth; but the overdraperies are changed to harmonize with the furniture in each setting. The upper illustration on this page shows walnut furniture, all handmade from designs adapted from Queen Anne pieces to meet the needs of a modern home. Chair-seats are



of gold-brown velvet and the color notes in the room are given chiefly by the floral painting, the flowered chintz draperies, and the urns of cut ruby crystal. The lower picture is of a less formally furnished room, the old Windsor chairs with their wheel splats lending an air of quaintness which is in many ways more appealing than the more pretentious types. A reproduction of an old oak cupboard, brass candlesticks, pewter plates and blue china, together with chintz draperies in brown and orange, bound with brown, complete this hospitable scheme.



LADDER-BACK chairs, gate-legged table, simple sideboard and serving table here are all handmade and painted in deep parchment, with flower decoration in colors and outlines of dark green. The chair-seats are upholstered in quaint old English linen, blue and red design, taken from an old sampler. The window draperies are also English printed linens, the soft blue ground covered with a basket design in reds, tans, and green, and both valance and side curtains bound with red taffeta. The mirror between the windows is framed in decorated red glass.



ANOTHER formal effect is obtained by the use of Hepplewhite and Sheraton pieces. All the chairs and the sideboard are antiques, beautifully proportioned, and the latter is decorated with fine inlay. The table and console are Sheraton reproductions. This room is an example of the success with which a collection of fine pieces, harmonious in scale and contemporary in design, may be combined to make an interesting and satisfying interior.



No other than a refectory table with the sturdy old-time benches could be used in this Seventeenth-Century English room, where the walls are sheathed with broad boards of pine, and floors are of stone flagging. Dark blue arras-cloth run on iron rods is used for curtains, and forms the color note against a background of uneven brown. Two views of the living-room in this same house were shown on page twenty.



THE dining-room of this Chicago home, with its oak-paneled doors and closely beamed ceiling, has that air of dignity and restfulness so characteristic of English interiors. The refectory table and chairs are reproductions of old models, some of the chairs being covered with old verdure tapestry and others with ruby velvet. Two tables exactly alike are used on either side of the door leading to the butler's pantry.

THE knife boxes and unusual built-in mirror form the chief interest in the dining-room shown at the right. The beauty of this room has its source in plain broad surfaces—the taupe rug, the highly polished mahogany and the paneled walls. The absence of hangings at the doors emphasizes the austere nature of the room and its furnishings.



DRIFTWOOD gray is the color chosen for the woodwork of this delightful dining-room, with a rug of deep blue. A touch of black appears in the wrought-iron bracket and in the Japanese wall-hanging over the side table. Bowl and pottery vase are jade-green. The delicate detail of the Windsor chair-backs against a background of rough, sand-finished plaster is particularly pleasing.

Kitchen Comforts

THE fact that the kitchen is the workshop of the home is no excuse for ignoring its artistic possibilities. If the woman of the household must spend a good portion of her day in the kitchen, so much more reason for making it a pleasant place in which to work; and if by chance there is a maid, it will be the part of wisdom to surround her with every convenience and aesthetic satisfaction.

There is nothing which so contributes to the attractiveness of both kitchen and pantry as light-colored woodwork. The argument that this requires too much care can have weight only with those who have never known the subtle power of light-reflecting walls to minimize the drudgery of a sink full of breakfast dishes. Buff and soft gray are more practical than white for woodwork and do not become tiresome, but a freer use of color can be made on the walls with good effect. There are rarely large unoccupied spaces in the kitchen or pantry, so that a solid blue, green, or yellow wall, if not too bright a shade, will not be obtrusive.

Wall-paper is not appropriate for the kitchen, but there are products in the nature of oilcloth which are applied to the wall like paper, and which are practical as well as good in appearance. These come both plain and figured and make an attractive and durable wall finish. An ordinary waterproof paint over hard-finish plaster will serve the same purpose and is generally less costly. Rough plaster, tinted, is also satisfactory, but if used at all, it should be of the very best grade, and will need retinting about once a year to keep its freshness. Glazed tile is of course an ideal wall finish for the kitchen, but as a rule prohibitive in price for a modest home, unless used for the baseboards only, with painted or rough plaster finish above.

It is always a question what kind of flooring is best for the kitchen; but as tile of all kinds is very costly, the choice for the small house narrows down to wood and linoleum. The latter, if used, can be made to contribute to the decorative scheme and is certainly a serviceable material for the purpose. Extra thicknesses of the linoleum, or washable mats, can be laid in such places as are most likely to receive hard wear. This type of floor covering should be very carefully laid and, if possible, cemented to the floor and between joints, so that no water will get under it.

In choosing a pattern of linoleum for the kitchen, the ground color should not be so light as to soil readily, nor so dark that it will give a depressing atmosphere to the room. A great many of the linoleums offered in the shops are of too prominent a pattern in coloring or design, or both, and become extremely tiresome even in small quantity. Hardwood, tile, or cement floors are not to be recommended for the kitchen, as they lack that quality of resiliency so essential to the comfort of the worker. An ordinary painted wood floor, of pine or other similar wood, is always satisfactory.

A great deal can be done by means of curtains. Materials should of course be washable, but not necessarily colorless. Checked gingham makes delightful curtains for the kitchen, and

Japanese toweling is equally practical, while simple muslin, bleached or unbleached, may be quite as effective with a still smaller expenditure of money. Light and air are so vastly important in the kitchen that neither should be sacrificed for the sake of decoration, but it is rarely the case that an attractive yet practical form of curtaining cannot be devised for the sake of improving appearances. Either a straight full-length or half-length curtain can be used, but valances or ruffles are generally to be avoided as they are dust-collectors. A Dutch curtain is effective for kitchen windows, although it is apt to keep out the light to some extent. A good style of kitchen window drapery is shown on page 28. This solves the light problem, but would be better if the ruffles were narrower, or omitted altogether, and a simple hemstitched border substituted.

Most kitchens are too large. They should be just large enough to contain the necessary equipment and provide comfortable

space for getting about. If a breakfast nook is to be incorporated, there must naturally be a more spacious arrangement, but it is a mistake to separate stove, sink, and table by such distances that the worker must waste time and energy in traveling from one to another. There are model arrangements of kitchen equipment which have been carefully worked out by experts; but it is not always possible to adapt these unless the house has originally been planned with a definite kitchen arrangement in mind. The illustrations in this chapter, however, show a number of conveniences which have been found of value and which can be installed in any kitchen. The breakfast nook is an entirely modern invention, but one which seems to fill a long-felt want for some means of serving a simple meal with more ease and informality than is required by the use of the dining-room. Nearly all the homes now being built incorporate this feature, which is without doubt a most practical solution of the meal problem, especially in these days of servantless homes. Moreover, the inclusion of a breakfast nook creates a higher standard of appearance for the kitchen, since it periodically transforms that cus-

tomary workshop into a family room.

Electric appliances are becoming an essential part of the equipment of every well-ordered house and their use does more than reduce the actual labor of housework—it cuts down the quantity of utensils. For instance, in cleaning a room, the customary broom, dry mop, dustpan and brush are replaced by one article,—the vacuum cleaner,—while the electric dishwasher does the work of dishpan, drying rack, dish-mop or cloth, and leaves the sink free for other uses. This diminishing of the actual number of tools required for housework tends toward neater kitchens, and the saving of time on the part of the worker gives opportunity for more attention to details of appearance.

There is no good argument that can be made against an artistic kitchen. It costs no more than a drab and uninteresting one; and whether we recognize it or not, a very large part of the dissatisfaction and rebellion which arises from the necessity of doing housework comes from a lack of stimulating surroundings.



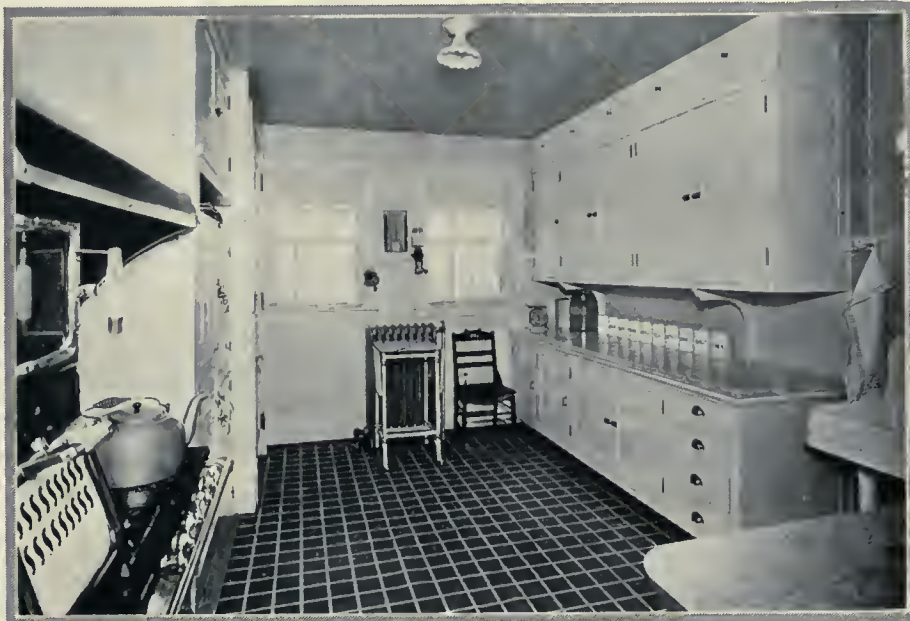
THE idea that a kitchen wall must be plain and of a neutral color is based on sound utilitarian principles, but occasionally one may so far defy tradition as to substitute a gayly flowered wall-paper in the serving pantry, especially when breakfast is sometimes served in this same room.



ALTHOUGH a bit cramped for space, the worker here has everything at hand. Cupboards with doors are usually better than open shelves for dishes, unless one prefers to sacrifice practical considerations for the sake of decorative effect.



THE maximum of convenience within the minimum of space is a constant problem before the owner of a kitchenette. A small supply of dishes for everyday use can best be kept on a shelf over the sink, to save steps.



A KITCHEN in which nothing is lacking in up-to-date equipment. There are plenty of closets and all the labor-saving devices for the most efficient accomplishment of the work.

Everything is here that could be desired in the way of convenience, yet somehow one feels that this room would not be so pleasant a place to work in as the one pictured below.



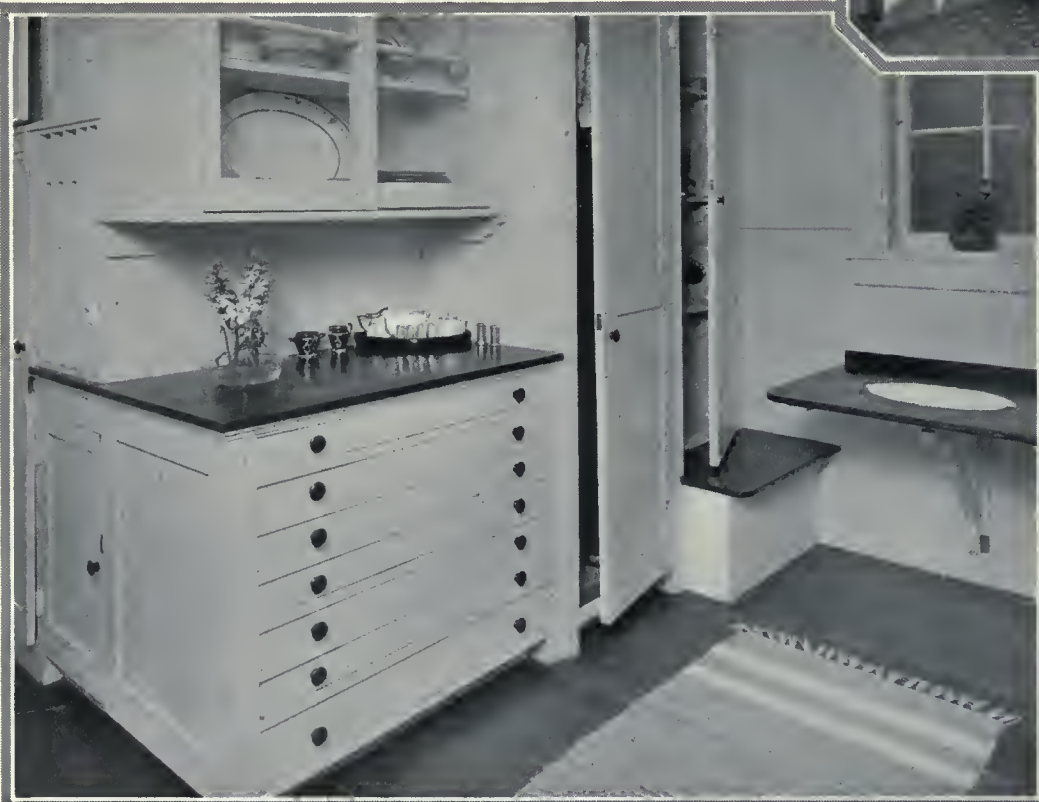
THE equipment in this kitchen is far simpler and less costly than in the one directly above, but the arrangement is better here, for the broad windows are so placed that the worker may derive all the benefits of light,

air, and a pleasant outlook. These things have an important psychological bearing on the whole problem of housework, no matter whether that work is performed by the lady of the house or by her servants.

A Kitchen and Pantry in the Same House



Two views of the kitchen are shown, above and at the right respectively. The finish is gray and the walls deep cream, while blue-and-white linoleum gives a touch of color to the floor. An ample supply of cupboards and drawers is provided, and four windows flood the room with sunlight, making this kitchen an unusually bright and cheery place in which to work. The right-hand illustration shows the gas range with pot-and-pan closet, also broom closet, and a convenient slate on the wall near the telephone for orders or memoranda.



THE pantry is excellently arranged to accommodate all the dining-room accessories. Long shallow drawers are divided off for linen, and around the corner to the left may be seen a series of racks for platters, with a closet for table-leaves and trays beyond. The closet to the right of the linen-drawers is for brooms and that beyond for vases and flower-baskets. A built-in table and seat are also a convenience, and make use of available wall space under the window.



A PANTRY presents endless opportunities for convenient devices. This one has a safe for the nightly locking up of the silver in constant use and for the storage of less-used pieces. The shelving is well thought out, and a low stool provides a means of reaching the topmost dishes. Every available space is used for shelf and cupboard room.



A SOLUTION of the problem of keeping kitchen odors out of the rooms is offered by the installation of a turnstile slide between kitchen and pantry. If the expense of this turnstile is an item to be considered, the usual wooden slide may be fitted with a large glass panel, which acts as a bar to odors, although not, of course, so effectively as the turnstile.

ONE would go far to find a more attractive arrangement than this combination of china cupboard and breakfast-room in one corner of an ample kitchen. Rag rugs laid over the linoleum floor and bright-colored window draperies give an atmosphere of the real dining-room, yet all the conveniences of serving a meal in the kitchen may be enjoyed. The little round wicker table is very useful and at the same time contributes to the aesthetic side of the situation.





A THOROUGHLY modern bedroom in painted furniture, supplemented by wicker. There are many small comforts which have not been overlooked, such as the bedside table with reading lamp and telephone, a well-shaded drop-light over the dressing table, and long mirror in the closet door. Notice also the location of the light switch within reach of the bed.

The Sleeping-room

THE purpose of the sleeping-room defines the appropriate furniture to be placed therein, and unless the room in question is large enough to accommodate extra pieces, the main problems are those of selection of the type and finish of the furniture and its convenient and pleasing arrangement.

Painted furniture is increasingly popular for bedroom use because of its dainty appearance and color possibilities, and also for the reason that its cost is comparatively low. Very charming painted designs in contrasting colors can be applied to chair-backs, dresser-drawers and bedsteads, but too many or too prominent decorations of this sort become tiresome and they should therefore be used sparingly. Mahogany, oak, and all the woods and finishes customarily chosen for other rooms in the house may quite well be used for the bedrooms if desired; but of course, as in all furnishing questions, the architectural type of house must be the deciding factor. A bedroom equipped with light painted cottage furniture, chintz hangings, and rag rugs would be out of character in an Elizabethan or Italian dwelling, but completely in harmony with one of Colonial traditions.

As for the placing of the essential pieces, there are always a few general considerations to be taken into account. The location of the bed is usually limited to two or at the most three alternatives. Choose the one which does not subject the sleeper to a strong cross draft, and, for convenience as well as appearance, place the head of the bed to the wall with the foot projecting into the centre of the room. There is no particular object in conserving space in the middle of the bedroom floor and it is far more of an asset along the walls.

If the size of the room permits, a couch, or *chaise-longue*, may be added at the foot of the bed or near a window, and will prove a great comfort for snatching a few moments of undisturbed rest in the intervals of a busy day. A small writing-desk or table may also be useful in the bedroom, and there is sure to be

room enough for one of those indispensable bedside tables with a boudoir lamp, which will add a decorative touch besides proving itself a convenience. The bureau, chiffonier, and dressing-table are rivals in popularity, although all three are frequently used in the same room. The dressing-table is more fashionable than practical and makes its appeal largely to the woman of leisure. A bureau or chest of drawers, with mirror above, serves the same purpose and has the added advantage of drawer space. A full-length mirror is a very serviceable adjunct to the bedroom and is best installed in a closet door, although the pier glass is purchasable as a separate piece of furniture. In any case it should be so located that it does not reflect light from an opposite window. To secure a good reflection the light should be directed upon the object to be reflected, and not upon the mirror.

The placing of furnishings in the bedroom is apt to present peculiar difficulties by reason of the fact that a pleasing balance must sometimes give precedence to matters of convenience and limitations of wall space. If it is possible to do so, intersperse high and low pieces, in order to secure a proper balance, and avoid placing all the large objects, such as bed, bureau, and chiffonier, on one side of the room.

Hangings for the bedroom have been discussed at some length in a previous chapter, but their importance cannot be too strongly emphasized. Whether the curtains are of costly taffeta or simple muslin, their presence is vital to that air of daintiness which characterizes every successful bedroom. Moreover, the treatment of windows in the bedroom has a direct bearing upon the physical comfort of the occupant. Nothing is more unpleasant than to be wakened in the early morning hours by a strong light shining into one's eyes, and this must be guarded against either by so placing the bed that light rays cannot disturb the sleeper, or by providing dark shades or overdraperies which can be pulled across the window.



THE old four-posters are still to be found in many homes, but rarely do we see them now with the canopies. This rather elaborately carved affair has hangings, fringe, and counterpane, all of handwork.

ANOTHER form of canopy (right) is found in this very old house in Connecticut. The posts of the bed and the other furnishings as well are of an earlier Colonial period than those in the room above.



THE modern adaptation of the four-poster usually omits the canopy altogether and the posts are lower, but the long counterpane and head-roll have survived. This bedroom has an unusually restful air, and while spacious in its proportions, is at the same time cosy and intimate.

THE modern apartment bedroom (right) is made bright with cretonne and slip covers, which give sufficient decoration to the room and make it unnecessary to use pictures on the plain walls. The drop-light over the dressing-table is well placed, and all the furnishings are chosen for comfort as well as for good appearance.



DIRECTLY below is a charming old-fashioned bedroom in a restored Colonial farmhouse. Here, also, gay figured hangings provide the chief decorative element in the room. In fact, the same methods have been used as in the apartment bedroom at the left; but owing to the variation in style of furnishings, the effect is quite different.



THE two centre illustrations are of the same Colonial room, but the one directly above shows a quaint and very attractive chintz-draped dressing-table which is particularly harmonious in this old-fashioned room. The dark painted floor is characteristic of the old Colonial houses, but it is seldom that the modern owner has courage to use it. Try to visualize a light floor here, and see how the room loses character.



At the left is a typical modern bedroom of no particular virtue except that it is roomy and comfortable. Compare it with the others on this page for interest. The owner has been handicapped at the start by uncompromising wall-paper and badly placed lighting fixtures, but attention could have been drawn from these less pleasing features by a more attractive treatment of the large windows.



THE two bedrooms shown on this page are in a Virginia home where the saving of space is no object and there is plenty of opportunity for imposing effects in hangings and color-schemes. The room in the upper illustration has draperies of blue gauze bound with green, and under curtains of dotted net. The bedspread of green chintz has a bold all-over design in blue, rose, and black, which blends well with the antique green furniture. A background of light tan walls, cream woodwork, and plain taupe rug sets off this cool and thoroughly restful color-scheme to the best possible advantage.

IN the same spacious Southern home is the bedroom shown in the lower picture where—against the same color-background as the room above—a scheme of yellow, blue, and green is carried out. Bed-covers and valances alike are of a figured cretonne, which also serves to make bands across the bottom of the sheer yellow curtains. Gray-blue, decorated with yellow and green, is the color-scheme for the furniture. An effective little dressing-table between the windows is covered with the same cretonne used for the bedspreads, the scalloped cover edged with yellow. A band of yellow also finishes the window valances.

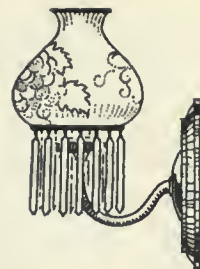




For the hall pictured here, no type of lighting fixture is more appropriate and satisfying than the standard lantern, or *torchère*, as it is sometimes called. Its tall stately lines are adapted only to formal surroundings, but when so placed, the *torchère* lends dignity and distinction, especially to an entrance. The pair shown are of undetermined origin — probably Spanish or Italian.



Lighting



THE quality and distribution of light have a great deal more to do with the aspect of a room than most people imagine. The subtle influence of mellow tones, half-lights, and shadows is far-reaching, and many a beautiful decorating scheme has been ruined by failure to study carefully the effects of both natural and artificial light upon it.

There are three divisions into which the subject of lighting falls — the character of the light itself, its distribution, and the fixtures, the latter including both permanent and portable varieties. For the first of these we have to consider natural light, or daylight, candles, gas, oil, and electricity. Daylight we can regulate only to a slight degree, and as the sources are fixed, there is no further discussion necessary. Candles should be used more than they are, for their light is of a mellow quality, which subdues, but does not cast deep shadows. On the dining-table especially, candles are at their best, but a common fault lies in having them set too low, so that the flame comes on a level with the eyes of those seated at table. Gas and oil are both good in the quality of light given, but are of course less convenient than electricity, and are used nowadays only when the latter is not available. Electric light is harsh and brilliant in quality and needs to be well shaded if the best results are desired.

A glare of light is unpleasing to the eyes and unflattering to the decorations of a room. A common fault in the use of electricity is a tendency to light the upper area of a room rather than the lower inhabited portion. People who enter strenuous objections to raising their window-shades to the full height during the day will nevertheless brilliantly illuminate the ceiling by means of a chandelier or indirect lighting bowl at night. The general diffusion of light obtained by these means is desirable only in public places, such as auditoriums and office buildings. Artificial light in the home should come from the same level as daylight, and mellowness rather than brilliancy should be sought for.

Except in very large rooms, or when a great deal of entertaining is to be done, there is little occasion for the use of a central lighting fixture in the living-room. Wall-brackets, or sconces, and lamps are far more pleasing and give any room a cosy, homelike appearance. In the dining-room, however, a hanging lamp or candle fixture over the table is entirely logical, since that is where light is needed. The use of so-called "art glass" or inverted bowls for this purpose is to be avoided. A simple shade of silk or decorated parchment, hung low enough so that the direct rays of light from the bulbs will not shine into the eyes of those seated at table, is the best possible arrangement. The silk may be shirred underneath and caught in the centre with a rosette or button, further to soften the light if desired. Rose, gold, and soft yellow are the best colors to use for shades provided they harmonize with the color-scheme of the room, for the transmission of light through them sheds a soft, becoming glow. Blue and green are less pleasing, and if used at all should be lined with white, cream, or some warmer color. If a candle fixture is preferred, this may be used with or without individual shades.

It is difficult to prescribe on the subject of lighting fixtures unless the conditions of the particular case are a known quantity; but there are so many atrocities foisted upon the public that it is well to be on one's guard against them. The common fault among these is over-elaboration and a clumsy use of metals, which gives a ponderous appearance to drop-lights and wall-

brackets. Lamps also suffer the same defects, and the matter of proportion seems often to have been entirely disregarded. As a rule, the best kind of lamp is that made from a pottery vase or bowl of good lines and coloring. There is no doubt that lamps are a very decorative feature, whether of the bowl, pedestal, or standard type, but their effect depends quite as much upon their appropriateness in the surroundings as upon individual merits. Candelabra and *torchères* are especially good in combination with tile or marble floors and plaster walls.

Lighting arrangements for the bedroom are very important for the comfort of the occupants. A single drop-light over the bureau or dressing-table, with a silk or cretonne shade, is usually preferred by the ladies of the household, while the masculine members seem to find wall-brackets on each side of the chiffonier more to their liking. The choice is after all a personal one, for either method is adequate. A boudoir lamp near the bed is always a convenience, but as in the living-room, a central fixture is of very little use. The connection between a light and a mirror is one which deserves more attention than is customarily given to it. The light should always be directed upon the object to be reflected and not upon the reflection. This same principal applies to the location of mirrors with regard to windows.

Improvements both practical and artistic are constantly being made in the lighting-fixture field. Among the former are the new adjustable brackets and hanging fixtures, arranged to plug into a socket by means of a strong spring which, when in place, makes the necessary connection of current. In this way fixtures may be moved about from one location to another in the house. Another recent invention is the hollow chain for drop-lights, which conceals the cord within it.

As for design, it needs only a study of well-furnished homes to convince us that manufacturers are awakening to the artistic possibilities of lighting fixtures; and we may even look forward to the day when the landlord of a rented house or apartment will recognize the superiority of the unobtrusive bracket and floor lamp over the ugly commercial bowl and chandelier. Surely some progress along this line is being made when builders of first-class apartment houses employ, as they now do, the best artists and decorators to attend to matters of inside finish and equipment.

Mistakes are frequently made in choosing lighting fixtures because some dealers fail to display their wares with the same intelligence that is used nowadays in presenting nearly all other forms of merchandise. On entering a lighting-fixture shop, one is often confronted with a distracting number of fixtures attached to walls, floors, and ceilings, like a vast array of stalactites and stalagmites. It is impossible under such conditions to focus upon any one fixture or to apply standards of judgment for the purpose of making a selection. No well-managed shop selling articles of wearing apparel or drapery material presents its goods in this confusing manner; it has facilities for displaying individual articles with proper backgrounds and under the most favorable conditions. It is not surprising, therefore, that so many householders leave the selection of their lighting fixtures to their architect or builder, who very probably has them made to order. The results may be fortunate or unfortunate, but if the owner were given more encouragement to make his own selections, even though under the guidance of an architect, his interest in this important phase of house-furnishing would be considerably awakened.



WROUGHT IRON FIXTURES OF UNUSUAL DESIGN



THE type of fixture used in this English dining-room is too often copied in ornamental brass and hung in the apartment or small-house dining-room, where its bold lines and heavy character are quite out



of scale with the surroundings. In a spacious room with plaster walls and dark woodwork and ceiling beams, such a fixture made of wrought iron, is entirely harmonious and pleasing.

FOR the modern hall there are many adaptations of the lantern, and a square lattice design, while by no means uncommon, is rarely used as appropriately as in this simple but delightful hallway. Its effectiveness is closely related to the color-scheme, the principal notes of which are mandarin orange, gray, and black.



THE hanging lantern is an old form of fixture which has outlived the days of hot coals, candles, and kerosene, and is now adapted to electricity for modern needs. A good many of the old lanterns are still on the market, although some of the reproductions are so good as to be almost indistinguishable from the originals. The one shown below is a particularly good example.



FOR the porch or sun-room (oval) a Japanese lantern is a refreshing departure from the conventional bowl. A silk cord and tassel hanging below add a touch of color for decorative effect.





DISTINCTLY Chinese in both line and design is this graceful lamp with flaring shade.



A CHINESE porcelain vase in light blue has a shade of Chinese satin in the same tone embroidered in blue, rose, yellow, and green, and surmounted by a carved white-jade finial. Both vase and shade are unusually well proportioned.



AN antique Imari vase, which is one of a set of five Japanese vases.



THREE Chinese lamps of conservative lines, which could be appropriately used with almost any type of furnishings. The shades are especially adapted to the bases.

PAPER shades are always popular for the small lamp. The illustration above at the left is of a Shepard design bound in gold guimpe, while the right-hand lamp has a shade of flower-design in color on a black background.

AN American shade is well combined with an Oriental vase in the illustration below. Hand-painted parchment shades are used on the wall-brackets.



AN old Ming figure in dull gold and red lacquer tones is odd and entertaining, but owes its beauty largely to the colorings, especially of the shade, which is a Chinese gold-color brocade.



THIS Chinese lamp is particularly symmetrical, but rather elaborate for general use. It requires a very rich and somewhat Oriental setting for the best effect.



For a pedestal lamp, this Italian Renaissance design would be an excellent choice.

POTTERY vases in plain tones make handsome lamps when adorned with silk shades having a bit of fringe to soften the severity of the base.



ALTHOUGH of no particular period, the lamp above would find a place in any well-furnished room.

ANOTHER pottery vase of more angular proportions has a shirred shade of figured silk which successfully repeats the lines of the base.



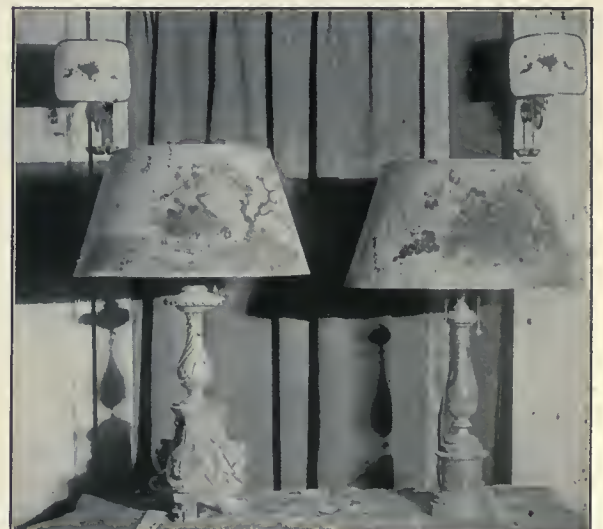
ATTRACTIVE LAMPS IN ATTRACTIVE SURROUNDINGS



Two dainty boudoir lamps (below), which can be made in any desired color-scheme to match the room.

A COLONIAL lamp well arranged to represent a combination of antique appearance and modern suitability.

BASES of carved wood, the left one gilded and the right painted, support the decorated paper shades in the illustration below.



Good Furnishings for Here and There



IN the preceding chapters more attention has been given to the use and arrangement of furnishings than to the character of the objects themselves, but it is possible here to give a few general suggestions which may prove helpful in making selections.

If a home is to be furnished in strictly period style,—that is, if all the furniture is to be of one era throughout,—the problem is comparatively simple, assuming, of course, a knowledge of that period on the part of the owner, the decorator, or both. But few moderate-priced homes are furnished in this way to-day. Costs are usually prohibitive and often a more or less miscellaneous assortment of pieces, presented by friends or inherited from relatives, forms a nucleus which for various reasons cannot or should not be thrown into the discard. It is a debatable question, moreover, whether a miscellany of this kind, if the objects are good in themselves, is not after all a blessing in disguise; for the necessity of using a number of unrelated pieces of furniture is apt to result in a more open-minded attitude toward the selection of other objects to accompany them. The possession of a sideboard and a mahogany bedstead, for example, may prevent the purchase of a “set” of furniture for at least two rooms in the house, and thus make possible for the occupants a pleasing variety and homelike atmosphere, which could never result from the transplanting of a ready-made group from the furniture store.

In the selection of individual pieces which are to bear a relation to each other when placed in the same room, there are three considerations, aside from actual harmony of design and materials. These are balance, scale, and value. Balance means equal weight of effect, scale is the relative sizes of accompanying objects, and value is the lightness or darkness of an object, irrespective of its color. To illustrate, let us suppose that we have a fireplace, on one side of which we have placed a bookcase. On the other side there is only a blank wall, and we feel that some piece of furniture is needed there to satisfy our sense of balance. It is not necessary to duplicate the bookcase, or even to purchase another piece of furniture of the same size. A straight chair, or small table, with a picture hung above it, may give the desired effect of balance with the bookcase. An example of bad scale may be cited by the use of a delicate Louis

XVI chair adjacent to a large over-stuffed davenport. There is an incongruity here which disturbs our sense of proportion. An upholstered wing chair in place of the French piece will maintain the standard of scale set by the sofa. To explain value, let us return to the case of the fireplace with the bookcase on one side and the chair and picture on the other. If the bookcase is mahogany and therefore dark in value, the chair and picture must have approximately the same degree of darkness or the balance will be destroyed. A light mass will not balance with a dark mass of equal proportions and the fault lies in the fact that there is a discrepancy in values.

Many people are puzzled about the correct combinations of mahogany, oak (in its many finishes), and wicker, as well as the less common woods such as walnut, gum, and cherry. There is no rule of thumb to be applied here, and no reason why several different materials and finishes should not live happily together, provided they are judiciously combined. Such woods as cherry and golden oak are too decided in coloring to harmonize with others, but their use is diminishing rapidly and giving place to the neutral finishes. Mahogany still holds first place in popular favor, but it is needlessly expensive for many of the modest homes of to-day, when the simpler and more practical cottage furniture, stained or painted in attractive colors, may be obtained at half the cost.

Wicker is good, and gradually becoming better, as more graceful designs are being turned out by the manufacturers. One of its most estimable qualities is that it may be painted or stained any desired color, and with a variation in upholstery be made adaptable to any surroundings, from the formal reception room to the most unconventional porch.

The dealers have been largely responsible for the popular prejudice in favor of using only one kind of wood or finish in each room, as this enabled them to sell an entire set of furniture; but the more enlightened firms and decorators now make a practice of guiding the public taste, and will be found prepared to assist their customers in making a wise selection of individual pieces. This method of choosing each chair or table on its own merits may seem a hazardous undertaking, but a little study of furniture design will enable one to recognize readily the styles and periods which can be most successfully combined.



THE table, of American oak, was brought from an old New Hampshire church, where it was used for communion, and the tapestry above is Flemish. The Charles II armchairs bear the emblem of the Restoration at the top, and the seats have needlework cushions.

A CARVED chest makes a very handsome piece of furniture for the formal hall where, as here, it is in keeping with the architecture.



A GROUP of perfectly balanced pieces of furniture, which would be equally suitable for a hall or for the end wall of a living-room.



Groups for Odd Corners



PAINTED furniture is used for this interesting group above, consisting of day bed, tip table, lamp, and stand. None are lacking in individual charm, and their arrangement in the group is good, although any one of them could quite well be used separately in other surroundings.

A SMALL stand, or low table (below), with Chinese lacquer decoration, is of Sheraton design and would be an interesting piece for either living-room or hall.



AN appropriate type of day bed for the formal boudoir is upholstered in satin broché with rolls to match. A standard lamp, with light silk shade of the same color as the round cushions, is a convenience as well as a decorative asset.



THE rather elaborately carved plant stand above is Oriental in character, but in company with a Japanese screen as background, makes an effective corner piece.



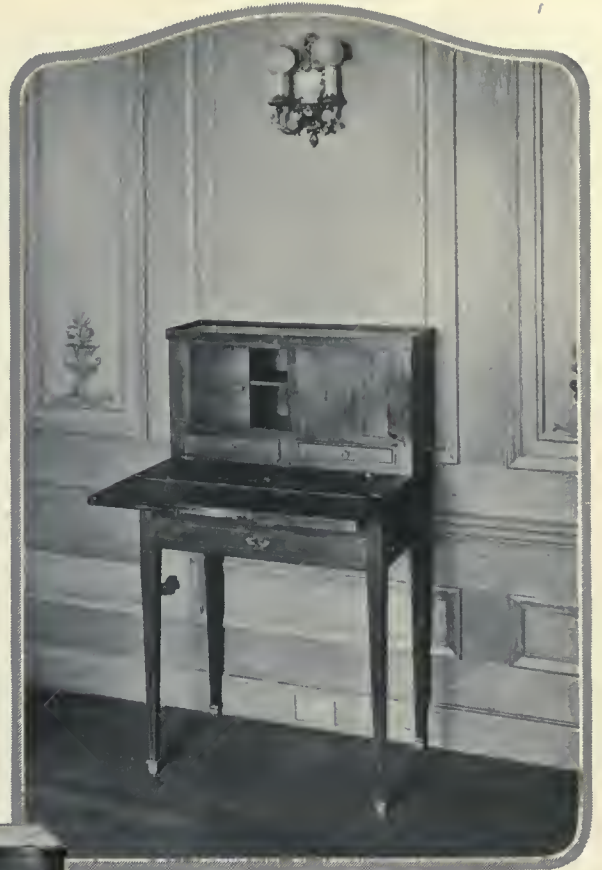
A MAHOGANY kidney table of graceful lines may be just the thing for a small corner where a larger or more regular piece of furniture would appear awkward. The rush-seat armchair is of just the right character and scale to accompany the table.



GOOD PERIOD
PIECES
FOR A
VARIETY OF
USES



A QUEEN ANNE chair of excellent proportions is covered with a very fine flowered tapestry which is a reproduction of an Early English handmade tapestry. The mahogany stand is Georgian, both pieces being reproductions of their respective periods.



AN early Louis XV model has been reproduced in this little marquetry desk, which would be admirably suited for a living-room or boudoir. There is a secret drawer, and a leather-covered writing bed which pulls out when the desk is open.



A MAHOGANY side table of Hepplewhite design is inlaid with ebony and pear wood and is a handmade reproduction. The candlesticks are of the same era.

For the tea-table, one might choose this piece with Chinese lacquer decoration. It is mahogany and of modern design, although details are suggestive of Chippendale.



THE side chair above might be appropriately used with the side table. It is upholstered in mulberry damask.



CHIPPENDALE chairs were sometimes painted black, but the original of this one was made in mahogany.

IN the old stage-coach days this guest-room of the tavern at Peterboro, New Hampshire, was used for ladies who, cold from their long ride, sat toasting themselves before the open fire. Although the tavern was recently remodeled, this room has been left practically as it was long years ago. The secretary with turned legs, and the slender table beside the fireplace, are two of the most beautiful pieces in the tavern, which contains many rare and valuable antiques.



THIS cherry drop-leaf writing table (left), with leaves cut into a little six-sided effect, was picked up at a country auction for a dollar and seventy-five cents. The legs are slender Hepplewhite, inlaid near the base with a band of ebony outlined with holly. The low chair is Dutch type, but American made.

AMONG the treasures of an old house at Bristol, Rhode Island, is a pair of broad Dutch mirrors in gilt frames (right). The Sheraton card table is one of a pair, also. The lovely soft-blue English pitcher has a tiny black-and-white checked band near the top and bottom.



A FINE old English dresser filled with pewter is one of the most interesting pieces in the dining-room of this New England farmhouse. There is a random collection of styles and periods represented here, but they are wisely combined and seem to live happily together. The background is a delightful wall-paper of blue figures on a white ground, which gives an effect of blue-gray. This color appears elsewhere in the decorations.





EVERY piece of furniture in this bedroom is an antique. The bureau was one of the pieces left in the original old house from which the present home is remodeled, and formed the nucleus of a collection of choice furniture. To those who know the charm of the antique, the room holds much of interest.

It is not usually good practice to set furniture diagonally across a corner, but in some of the old houses the corners of the rooms have been clipped in such a way that a diagonal surface is obtained, against which such a piece as this delightful old dresser may be appropriately placed.



A GROUP consisting of a medallion chair, mahogany table and mirror, all of the Empire period, is effective at one end of the fireplace. The back brace on the chair is an especially fine piece of carving—an interlacing of the acanthus-leaf motif supporting a central carved rosette.

A PLAIN type of Empire bureau has well-turned posts and is of warm brown mahogany with the finest wood markings. Above it hangs a plain-framed mahogany mirror with gilt rim outlining the glass. The little drop-leaf table is a useful piece which can be either a sewing or a writing table.



APARTMENT furniture is sometimes difficult of selection, owing to space limitations and the usually non-descript character of interior finish; but a day bed with upholstered cushions and an abundance of pillows may often be made to serve in place of the more ponderous sofa, and with equally good effect. The use of a valance of cur-



tain material over the doors is unusual, but its purpose is obviously to conceal the transoms, and the result is rather pleasing. The three pictures hung over the day bed are well chosen as to subject and admirably arranged to secure an interesting balance. Color scheme is in tawny yellows and browns, with orange and blue for high lights.



A room which has something of the old Colonial days about it and yet carries a feeling of the modern English house, contains many excellent pieces of furniture, any one of which might be selected for a special use under more exacting conditions. This is a good example of a room which strives, in its furnishings, for livable qualities rather than for any consistent decorative effect.



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